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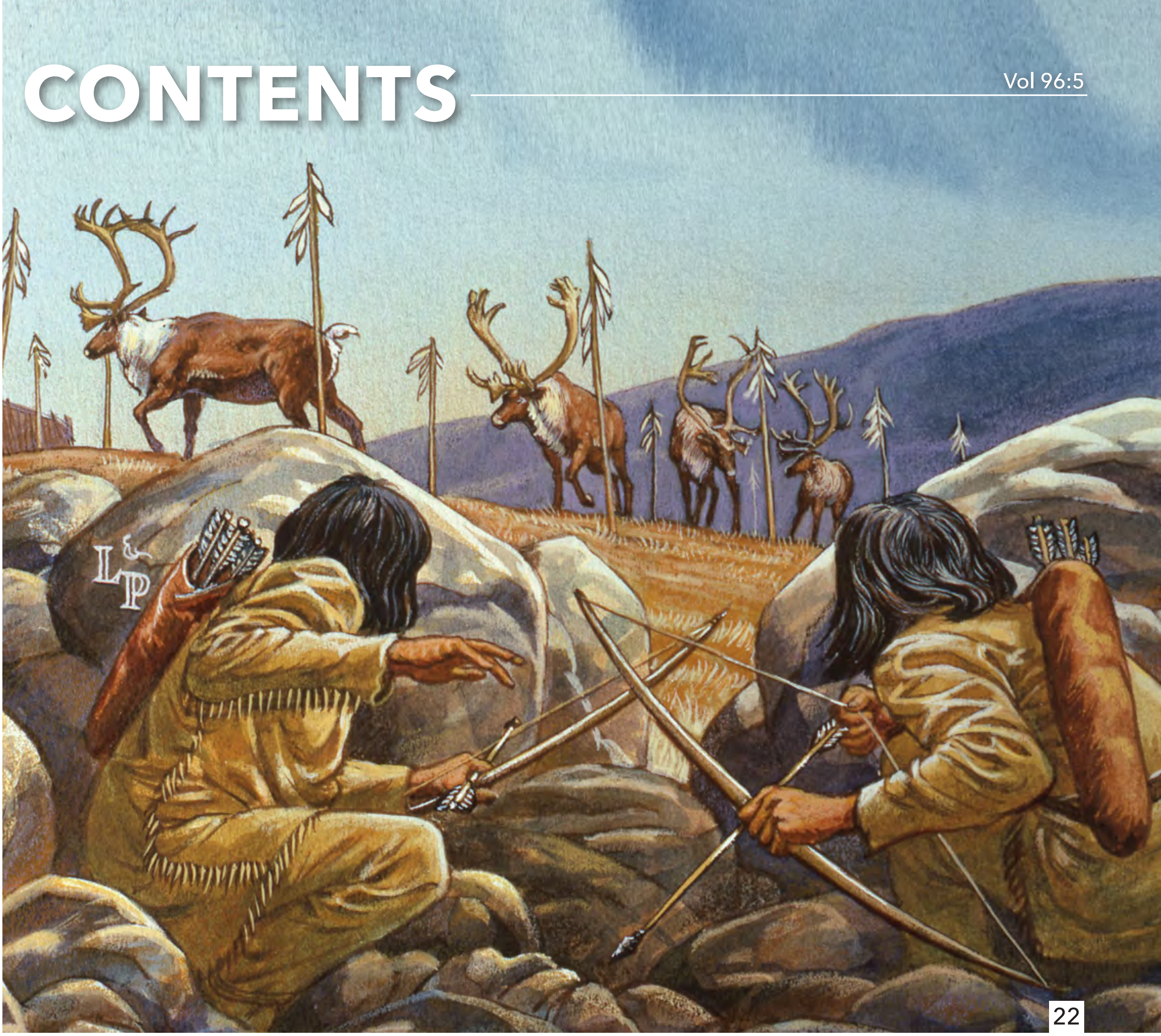

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For Indigenous hunters, a European firearm was not necessarily an improvement over a traditional weapon. When chasing bison on horseback, for instance, using a bow and arrow was sometimes a much better option. *by Roland Bohr.*

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For the combat cameramen of the Second World War, half the battle was about making their film the first to hit the newsreels. *by Sarah Cook.*

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On the 175th anniversary of Wilfrid Laurier's birthday, three writers weigh in on a popular prime minister who stood firmly on middle ground. *by Nelle Oosterom.*

CANADA'S HISTORY
BOWS & ARROWS

On the cover

The bow, arrows, and quivers shown are all from the early twentieth century and were used by the Niitsitapi (Blackfoot) of the Alberta Plains. The artifacts are among many held in the HBC Collection of the Manitoba Museum.

COVER ARTIFACT FROM THE MANITOBA MUSEUM/PHOTO BY ANDREW WORKMAN

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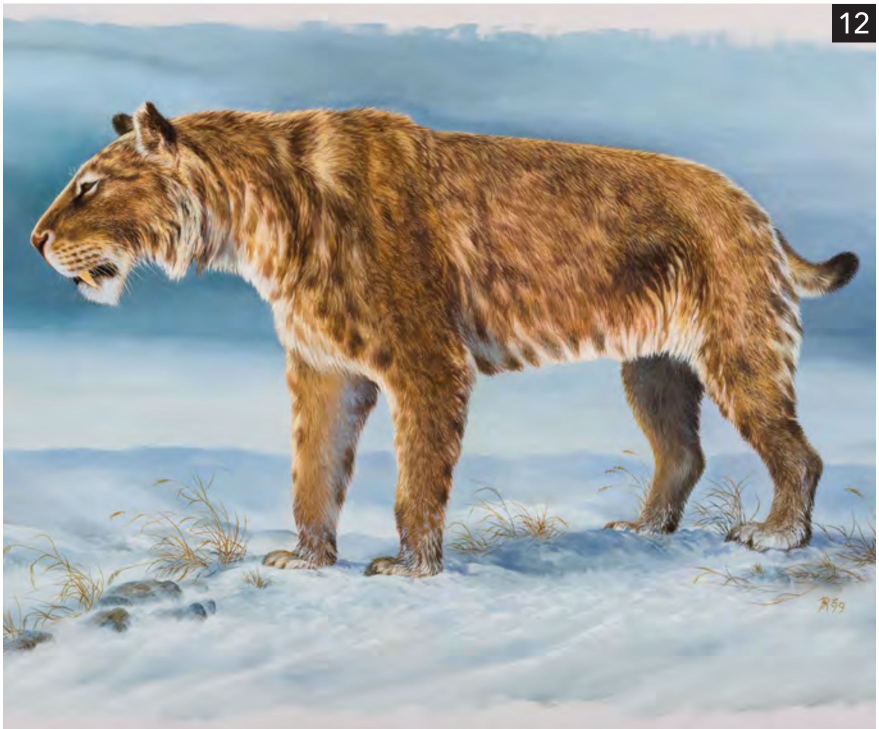

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Postage paid in Winnipeg.
Publications Mail Agreement No. 40063001

Printed in Canada.

Alliance for Audited Media
The New Audit Bureau of Circulations

We acknowledge the financial support of the Government of Canada through the Canada Periodical Fund of the Department of Canadian Heritage

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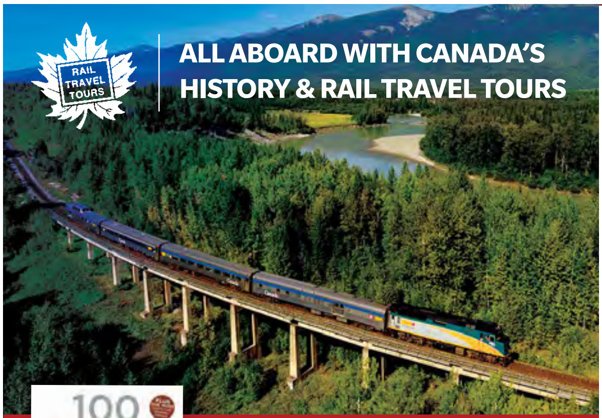

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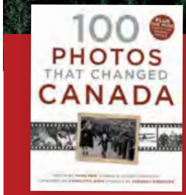

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On target

Shooting a bow is a lot harder than they make it look on television shows like *Arrow* or movies like *Robin Hood: Men in Tights*.

A few years back, my brother bought a compound bow, thinking he might use it for hunting deer. I'm not sure if he ever bagged a buck with it — but he did hit a lot of straw bales along the way during archery practice.

I tried drawing the bow once during a trip home to Nova Scotia and was surprised at how tough it was to pull, aim, and fire with anything close to representing a proper technique. Trust me, any nearby deer were in no danger from my shaky marksmanship.

So imagine the strength and skill required to draw a bow while racing across the prairie on horseback. Or the steel nerve necessary to maintain aim as your foes rush headlong toward you during a battle.

In this issue, one of Canada's leading experts on Indigenous peoples' material cultures takes us on a journey into the history of the bow and arrow.

Roland Bohr, a historian at the University of Winnipeg, teaches Indigenous North American history and crafts bows using centuries-old techniques perfected by the First Peoples of this continent.

Whether used for hunting or as a weapon of war, the bow was a transformative tool for Aboriginal people. Each bow was carefully crafted from local materials and perfected through generations of use.

In some cases, Indigenous people preferred bows to the firearms brought to the Americas by the European newcomers. Unlike blunderbusses or muskets, bows could be fired quickly and with virtually no sound — a decided advantage during both hunting and warfare.

Elsewhere in this issue, we bring you a series of unique perspectives on Canada's first French-Canadian prime minister, Sir Wilfrid Laurier, on the 175th anniversary of his birth. Three authors who have written about Laurier examine his "sunny ways" brand of politics, his paradoxical personality, and his complicated love life.

Finally, we share the little-known story of the army filmmakers who documented the efforts of Canadian soldiers during the Second World War.

Embedded with the troops, the cameramen often found themselves in the thick of the fighting, wielding weapons as well as cameras. In many cases, and on many fronts, they were able to scoop their rivals from the United States and Great Britain.

Mark Reid

CONTRIBUTORS

Roland Bohr wrote "Bows and Arrows" and is the director of the Centre for Rupert's Land Studies at the University of Winnipeg, where he also teaches North American Indigenous history. Bohr's interdisciplinary research involves manufacturing functional reproductions of Indigenous bows and arrows.

Sarah Cook is an archivist at Library and Archives Canada, where she specializes in audiovisual records. She has a long-standing interest in and has studied extensively the Canadian Army Film Unit. She lives in Ottawa with her husband and daughters.

Réal Bélanger contributed to our feature on Wilfrid Laurier. He is the co-director of the *Dictionnaire biographique du Canada/Dictionary of Canadian Biography* (DBC/DCB). His book *Wilfrid Laurier. Quand la politique devient passion* won the 1990 Maxime Raymond Prize, and his book *Henri Bourassa. Le fascinant destin d'un homme libre (1868–1914)* won Quebec's Prix du Livre politique in 2014.

Roy MacSkimming is a novelist and one of the interviewees in the Q & A feature on Wilfrid Laurier. He is the author of the historical novel *Laurier in Love* and a companion novel, *Macdonald*, set during the final days of Canada's first prime minister.

Senator André Pratte was interviewed for our story on Wilfrid Laurier. Appointed to Canada's Senate in March 2016, he was formerly the editor-in-chief of Montreal's *La Presse*. He has written eight books, including, in 2011, a biography of Laurier for Penguin's Extraordinary Canadians series.

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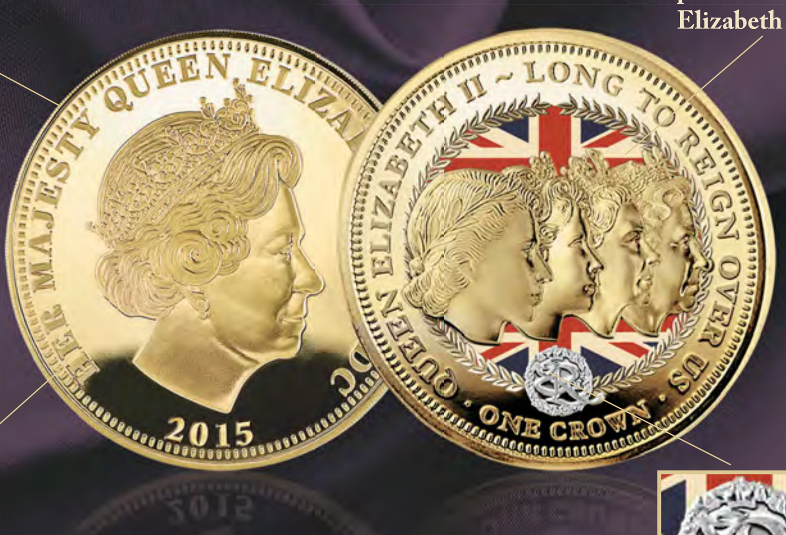

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In the shadow of Champlain

In "Kingly Connections" [August-September 2016] concerning Samuel de Champlain, the article states, "he settled Port Royal, the capital of Acadia in the Annapolis basin, in 1605." Two years ago we visited Nova Scotia and were surprised to learn about a Pierre Du Gua de Monts. He apparently arrived in Nova Scotia in 1604 following an appointment by the King of France to establish a colony, and invited Samuel de Champlain to accompany him as a geographer and cartographer. The following year the settlement was moved to Annapolis Basin near Port Royal. In 1608, on a pledge to the King of France, de Monts sent Champlain to establish a post in Quebec.

Prior to visiting Nova Scotia I had never heard about de Monts, even though he seems to have been a relatively important person in the early history of Canada. Again, in the article de Monts is not mentioned and Champlain receives all the credit.

Don Perrier
London, Ontario

Editor's note: The December 2008-January 2009 issue of The Beaver *ran an extensive article on de Monts that explores why he was overshadowed by Champlain.*

A twinkle in his 'I'

I thoroughly enjoyed Kate Jaimet's exploration and analysis of *The 39 Steps* and other spy thrillers by John Buchan ["39 Steps to Fame," August-September 2016]. However, her intimation that only in the third Richard Hannay novel, *Mr. Standfast*, did women have prominent roles overlooks the fact that in the second novel, *Greenmantle*, the arch-nemesis of Hannay is the mesmerising Hilda von Einem! This novel was published in 1916.

Does Hannay portray the attitudes of Buchan on issues of race and social class? I do not have enough evidence to judge. Since these novels are presented in first person narration, it is easy to slide into the assumption that they do. As I read him, Buchan portrays Hannay with high principles, good instincts, and also with the foibles and failings that make up the fabric of most of us mortals. There are moments in the novels when John Buchan presents that "I" with a twinkle in his eye.

Lorne Romanko
Sudbury, Ontario

Lady Tweedsmuir's gift to history

Enjoyed your article on Lord Tweedsmuir [John Buchan]. Just wanted to point out that Lady Tweedsmuir's biggest contribution to Canadian history was to encourage the Women's Institutes across Canada to put together local histories. These "cut-and-paste" collections are a valuable source of information. I do a bit of military research on cenotaphs and honour rolls and often find pictures and articles about service people, in the large folio-sized albums.

John P. Sargeant
London, Ontario

Long French memories

Roy MacGregor's reminiscence of Turin 2006 ["An Unknown Country," June-July 2016] brought to mind a similar event my wife and I experienced in France in 1993. We were travelling through France, staying in *chambres d'hôte* [B&Bs with dinner]. One, located near Bezier in the south, provided dinner on its patio for the thirty or so guests. Each night Madame would introduce the new guests. When it came to our introduction, she announced, "M et Mme Buchwald, du Canada," eliciting spontaneous applause from everyone there. We were stunned. No other guests, even those from other European countries, had been welcomed in that way.

Later, we asked Madame why the applause. She said, "*la guerre, vous savez*" [the war, you know]. Almost fifty years later, they still remembered!

Manuel Buchwald
Toronto

Salute to Newfoundland

Your story on the Battle of Beaumont-Hamel ["Battle Scars," June-July 2016] prompted me to think of what and how I could do something to commemorate it this year.

I fly a Canadian flag daily on our flagpole. When I read the article on the Newfoundland Regiment — well written! — I decided to fly the Newfoundland flag on July 1 in place of my usual Canadian flag. Then I contacted both an MHA and an MP from Newfoundland and Labrador, and then our mayor here.

In short, the city of Portage la Prairie, Manitoba, raised the flag of Newfoundland and Labrador over city hall on July 1. And Mayor Irvine Ferris invited several local residents who come from Newfoundland to join him in a photo op and explanation of the event. The recognition and acknowledgment of the sacrifice that those men made a hundred years ago became part of our Canada Day.

Well done to all at the magazine.

Bill Knott
Portage la Prairie, Manitoba

During the fur trade era, outposts regularly received "packets" of correspondence. Email your comments to editors@CanadasHistory.ca or write to Canada's History, Bryce Hall Main Floor, 515 Portage Avenue, Winnipeg, MB R3B 2E9 Canada.

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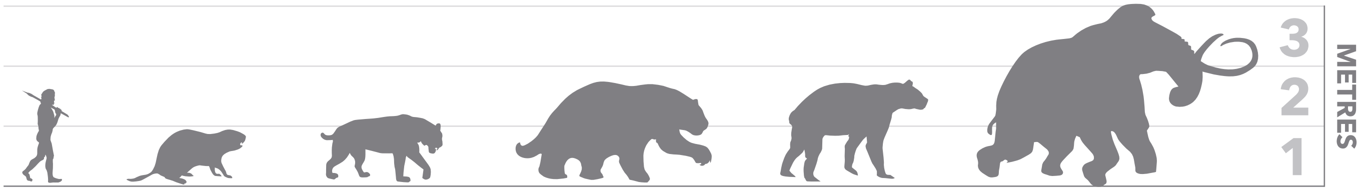
NATURAL HISTORY

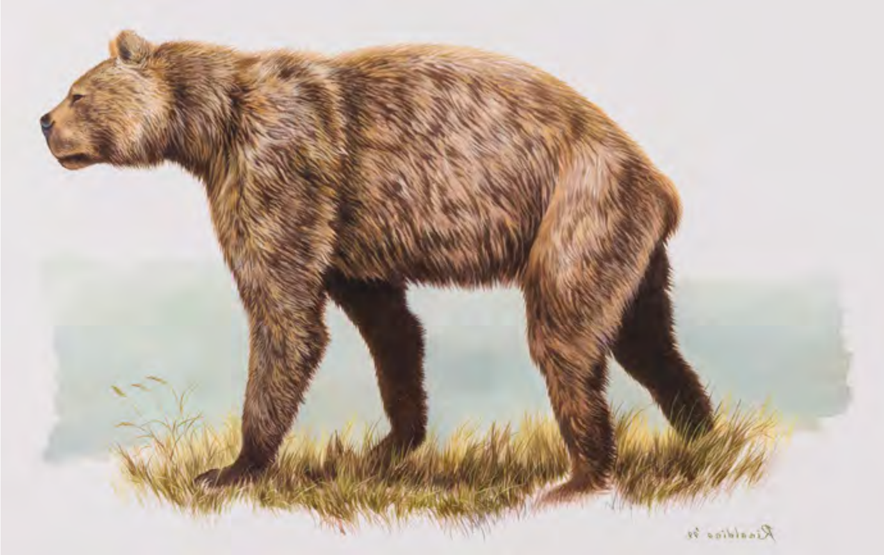
Walking with giants

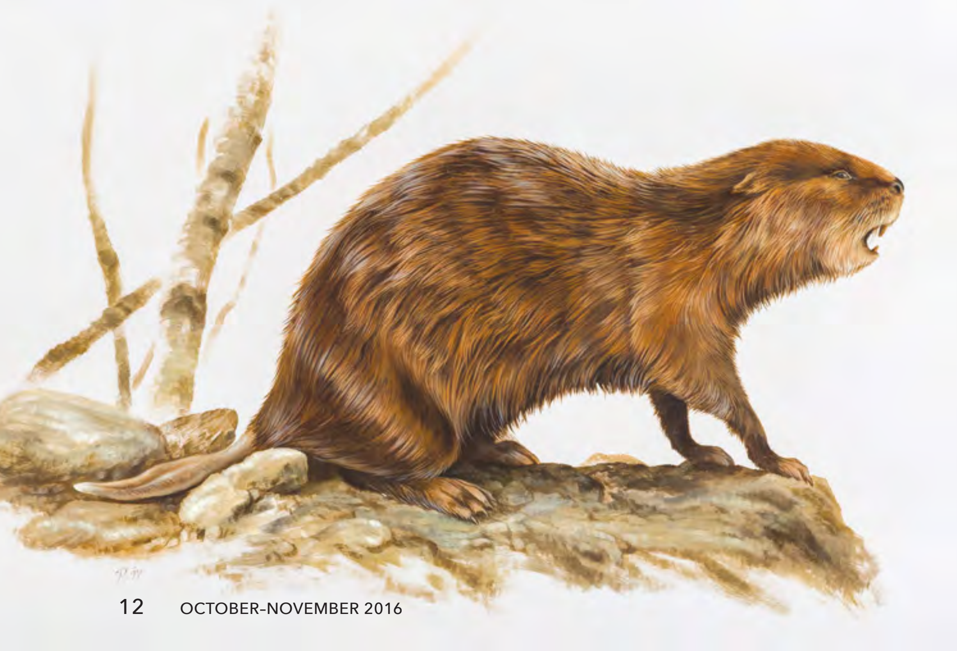
When the first people crossed Beringia about thirteen thousand to fifteen thousand years ago and arrived in the Americas, they found a new world filled with all manner of massive mammals. These shaggy behemoths roamed the forests and plains of North America for thousands of years, until a combination of over-hunting, habitat loss, and changing climate caused a catastrophic megafaunal depopulation. Here are just a few of the predators and prey that called the Pleistocene epoch home. *by Mark Collin Reid*



GIANT SHORT-FACED BEAR

Think hairy. Think scary. Think "the largest carnivorous land mammal" to ever exist on the continent. Now you're getting the picture of the giant short-faced bear — fifty per cent bigger than a modern grizzly, but with a wide, squat mug and powerful jaws that crunched the bones of prehistoric prey with ease. The bear's long limbs allowed it to travel great distances in search of food, and scavenging was a prime source of nourishment.





GIANT BEAVER

Imagine a beaver. Now make it bigger than a modern-day black bear. At two metres in length and weighing up to two hundred kilograms, the giant beaver was the largest rodent of the interglacial periods. The teeth of the giant beaver could grow up to twelve centimetres long. Contrary to popular belief, modern beavers aren't directly descended from the giant beaver. Indeed, competition from modern beavers may have helped to cause the giant beaver's extinction.

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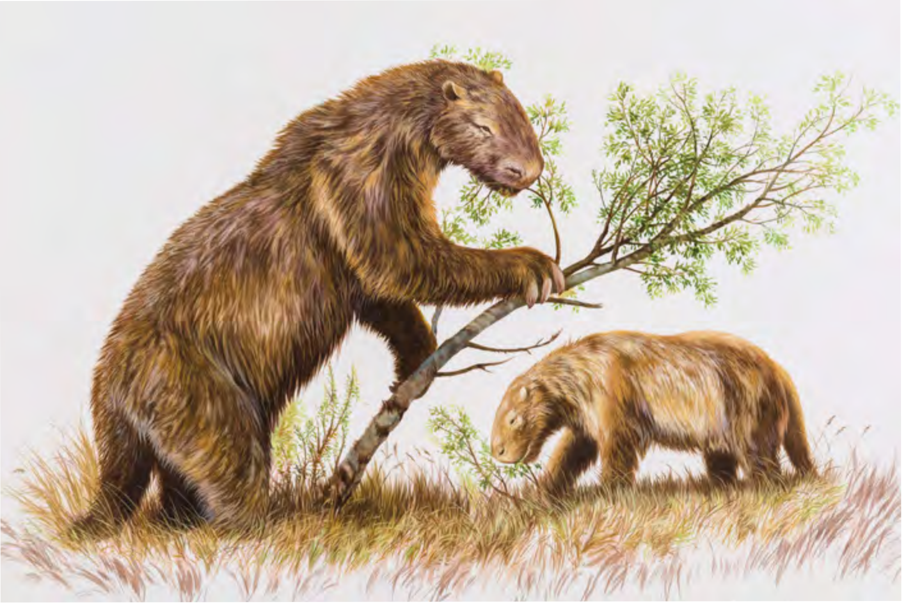
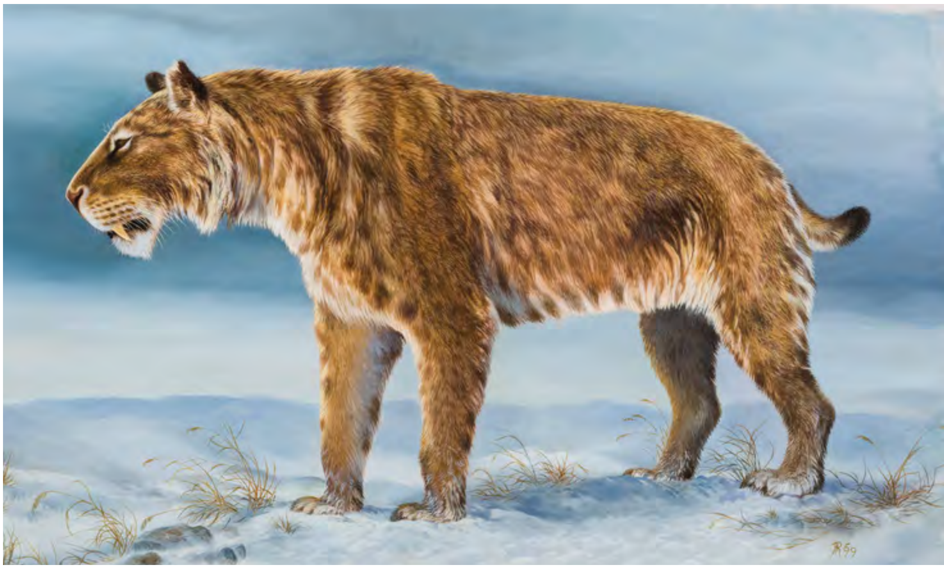


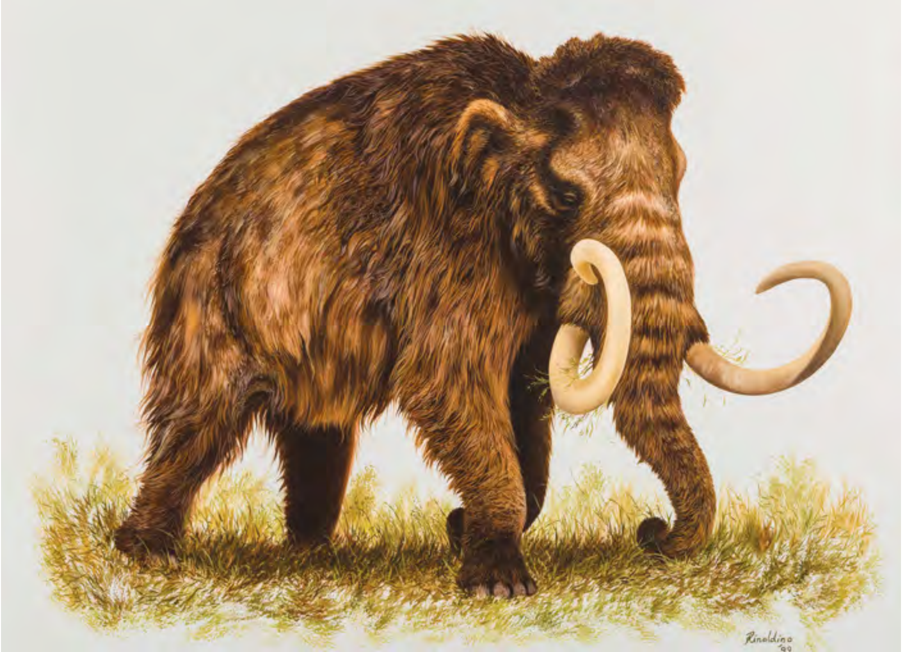
JEFFERSON'S GROUND SLOTH

Today, modern sloths are seen as semi-comical creatures: small, slow, and harmless. But the Jefferson's ground sloth was an ice-age giant — as long as three metres and around a thousand kilograms in weight. With its peg-like teeth, the sloth feasted on leaves and other plants — but its long and sharp claws offered serious protection against predators. The Jefferson's sloth was not the largest of the prehistoric sloths, but with its thick fur coat it was the best-adapted for the colder climate of northern North America.

AMERICAN SCIMITAR CAT

With its menacing claws and long, serrated canine fangs, the American scimitar cat was able to make short work of its prey. An ambush predator, these large cats — roughly the same size as a modern African lion — had long legs and non-retractable claws and typically preyed on herbivores such as the mastodon or wooly mammoth. While similar in appearance to the smilodon, or "sabre-toothed tiger" of the mind's eye, the scimitar cat was somewhat smaller in size and tended to range in the more northerly portions of prehistoric North America.





WOOLY MAMMOTH

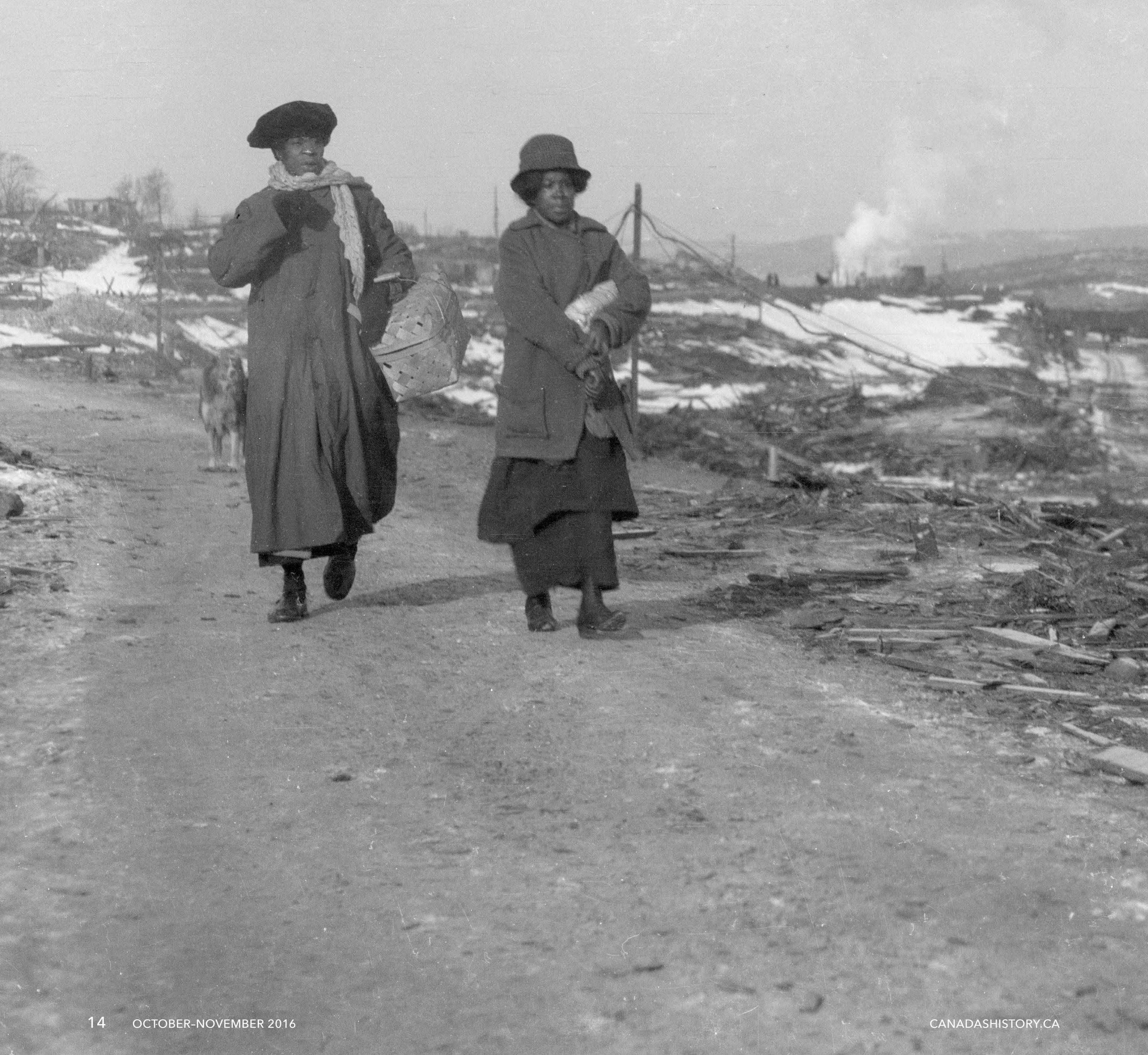
Standing as tall as three metres and weighing as much as six tonnes, the wooly mammoth was one of the most imposing animals of the ice age. Male mammoths also boasted long, curving tusks of up to 3.5 metres in length that were used for protection against predators and also for jousting with other males during mating seasons. Well-preserved remains of mammoths have been discovered frozen in permafrost, and scientists have mapped the gene sequences of the creature's DNA. While mammoths were largely extinct by the end of the last ice age, some of the creatures still lived off the coast of Siberia as recently as four thousand years ago.

Source: Yukon Berengia Interpretive Centre.

PHOTOGRAPHIC MEMORY

Hope amid the ruins

It's a scene that likely played out daily — a group of women walking from their home in Africville, Nova Scotia, towards Halifax. But this photo, taken in December 1917, is unique, in that it also depicts the aftermath of one of Canada's worst disasters. All around the women, the wreckage of the Halifax explosion is evident. The explosion occurred on December 6, 1917, after a collision in Halifax Harbour between the Norwegian steamship SS *Imo* and the French ship *Mont Blanc*, which was at the time loaded with munitions destined for the First World War's Western Front. The blast was the largest human-caused explosion prior to the invention of the atomic bomb. Nearly two thousand people died, and nine thousand more were injured. Many suffered eye injuries from shattered glass. At least twelve thousand homes and buildings were damaged. As for Africville, it was sheltered from the blast due to its location on Bedford Basin. However, decades later, Africville would be razed by the Halifax municipality and its citizens forced to relocate elsewhere in the city.



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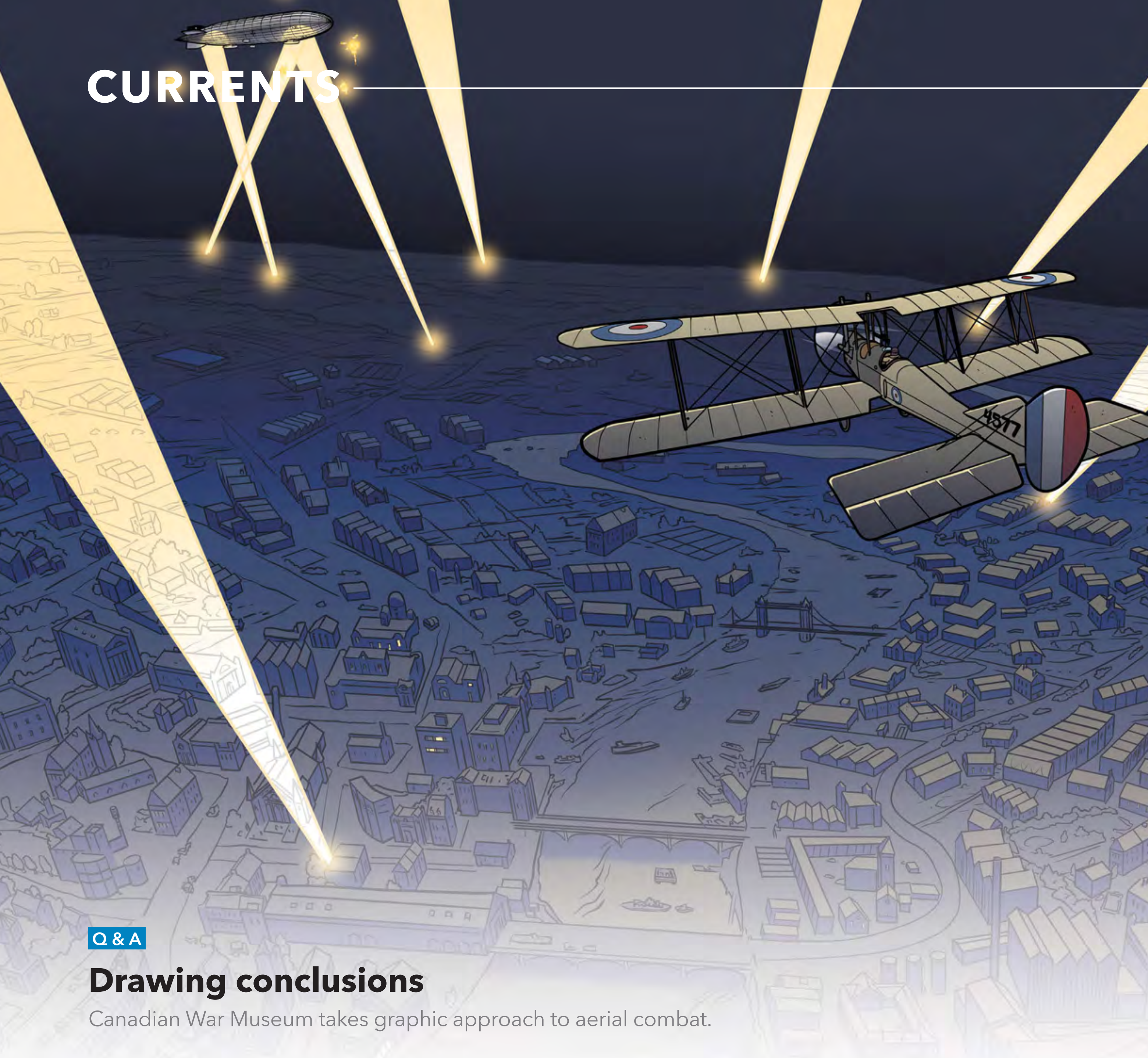


Q & A

Drawing conclusions

Canadian War Museum takes graphic approach to aerial combat.

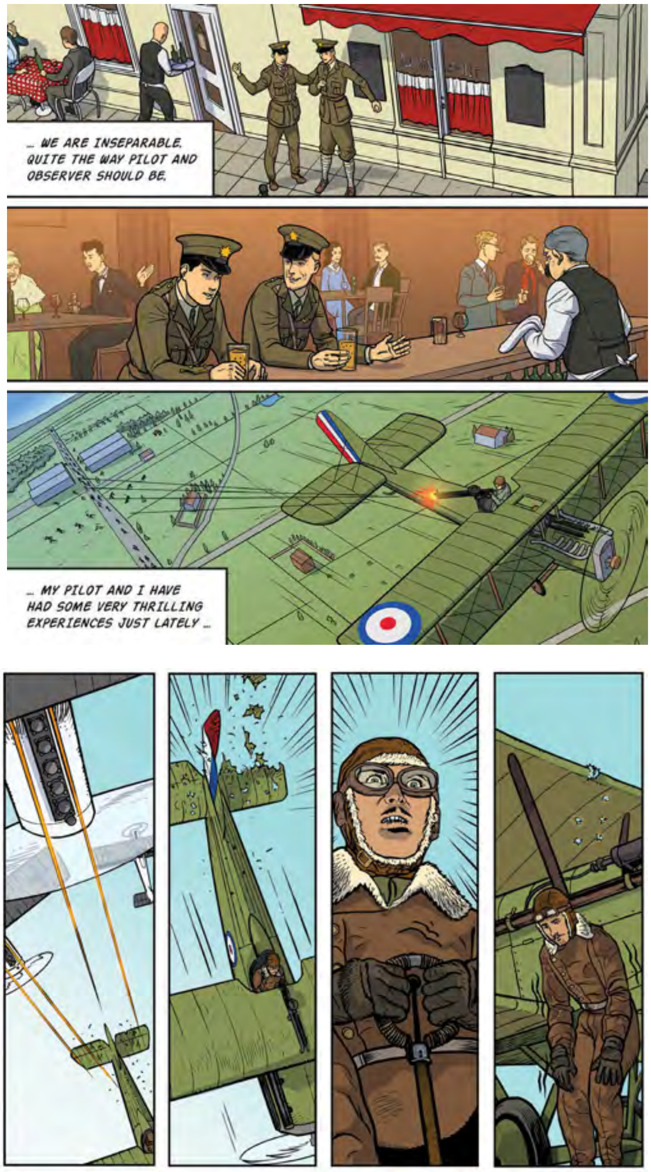
Deadly Skies – Air War, 1914–1918, an exhibition at the Canadian War Museum in Ottawa, was inspired by a single question: "Why were people fighting in the air during the First World War?" said Dr. John Maker, the lead historian for the exhibition. Canada's History Online Engagement Coordinator Jessica Knapp spoke recently with Maker, who discussed the exhibition's graphic-novel presentation and its approach to contextualizing artifacts.

Why does this exhibition focus on the war in the air?

We decided to focus on the war in the skies during the First World War because everyone knows of the trenches, the stalemate, the mud and the blood on the ground, and we wanted to show that it wasn't just a romantic flight of fancy up in the air. It was dangerous, it was terrifying, it was often quite painful and brutal. We wanted to emphasize the variety of the First World War and show people that it is much bigger than what they know.

Why does this exhibition use a graphic-novel style of presentation?

This is the first time the Canadian War Museum has ever done a graphic-novel presentation in an exhibition, and it is really unique. We wanted to show the day-to-day experience of what it meant to live in the First World War's air war. We wanted to show how people actually used the tools and equipment during the war and show these tools in use, so visitors can better understand how that piece fits into the overall puzzle of a person's experience. The graphic-novel presentation is really a method to tell these stories in a way visitors will understand and to connect on an emotional level.


_ WE ARE INSEPARABLE. QUITE THE WAY PILOT AND OBSERVER SHOULD BE.
_ MY PILOT AND I HAVE HAD SOME VERY THRILLING EXPERIENCES JUST LATELY _

Can you give an example?
One of the personal experiences in this exhibition is that of Heinrich Mathy, the captain of the Zeppelin L31. This story shows the process of actually dropping bombs, which contextualizes the bomb release mechanism from a Zeppelin — so visitors can see Heinrich Mathy ordering "release the bombs," one of the crew men in the control gondola flipping the switch on the control panel, the catch opening on the bomb release mechanism, the bomb dropping, and the destruction it causes. There is a bomb-release mechanism from an L31 on display for visitors to see.

Deadly Skies – Air War, 1914–1918 will be displayed until January 29, 2017. To watch the full interview, go to CanadasHistory.ca/DeadlySkies.

COURTESY CANADIAN WAR MUSEUM

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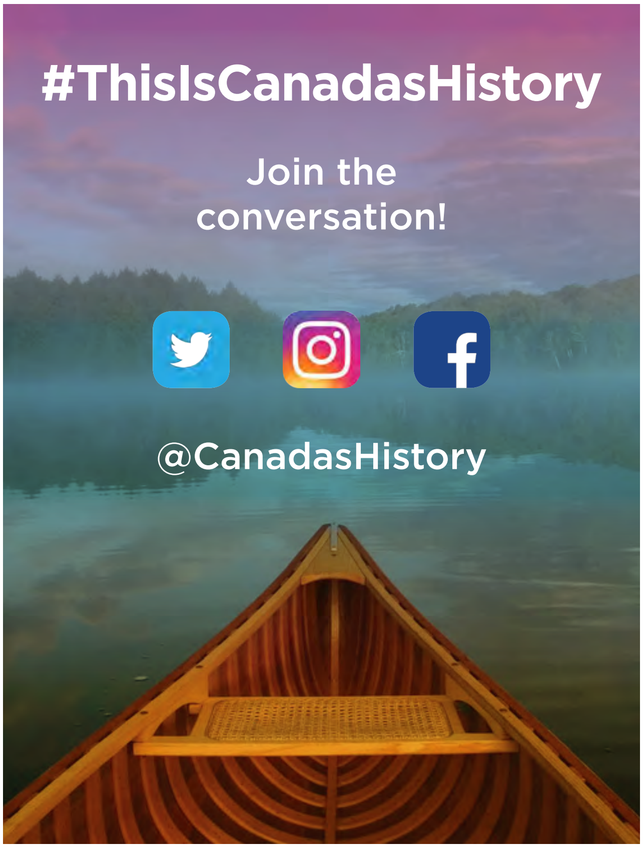
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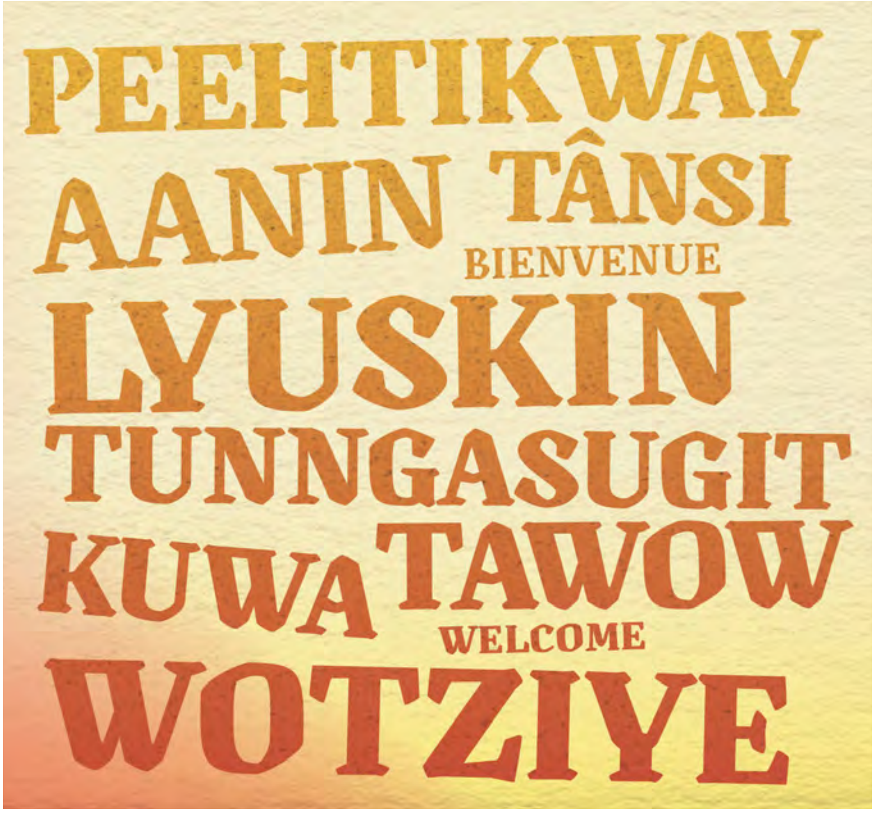


Words of "welcome" in both Aboriginal and non-Aboriginal languages.

A figure of speech

Anthropologist-linguist helps to keep Indigenous languages alive.

If John Steckley were doing German history, he "would learn German, and no one would be surprised. To do Indigenous history, you learn an Indigenous language."

Steckley had that idea decades ago. So when he began considering a career as a historical anthropologist, he went looking for an Ojibwa language coach. "Fred Wheatley in Toronto was my first Ojibwa teacher," Steckley said. "His grandmother made him speak the language. It was a glimpse into the soul of Native languages."

Steckley had linguistic training — and a gift for languages — and his command of Ojibwa became pretty strong. But in 1974 his interests shifted: from the Ojibwa to the Huron or Wendat, the powerful confederacy that dominated much of what is now southern Ontario in the 1600s. So he took up Wendat, a language as different from Ojibwa as German is from, say, Arabic.

Learning Wendat carries a special challenge. As part of the great disruptions of European colonization in the mid-1600s, wars and epidemics roiled the Wendat nation. In 1649 the Wendat were overrun and dispersed by their rivals, the Six Nations (Haudenosaunee) confederacy.

Wendat communities resettled near Quebec City and in the American Midwest, but spoken Wendat barely survived.

Steckley found different kinds of coaches: missionaries and their Wendat teachers of the 1600s. Four hundred years ago, Jean de Brébeuf and other missionaries compiled Wendat dictionaries and grammar books and wrote copiously in Wendat using the European alphabet. Steckley believes the Wendat language "may have had more written in and about it than any [other Indigenous language] currently spoken." By teaching himself Wendat from those sources, Steckley became the first person in four hundred years who was able to analyze a precious historical source, the missionaries' copious writings in Wendat. He compiled his own English-Huron dictionary and republished the missionaries' French-Huron dictionary and other writings.

"Brébeuf is my weird alter ego," he laughs — meaning Brébeuf is the other non-Indigenous Wendat linguist. In 2008, the Wendat nation of Wendaké, Quebec, named Steckley "Hechon," a Wendat approximation of "Jean," previously given to Brébeuf.

Through his knowledge, Steckley is able to quickly demonstrate that "Toronto" does not mean anything like "meeting place," as was long supposed, but rather means "where there are trees in water." More deeply, his work has made it possible for historians to reassess much that French and English speakers had garbled or misunderstood when writing about Wendat perspectives on the missionaries, the fur trade, and Wendat society.

Steckley, as long-haired and grey-bearded as Gandalf the wizard, never pursued a formal university career. He wrote standard textbooks in anthropology and sociology and recently retired from thirty years teaching anthropology at Humber College near Toronto, but he mostly did his linguistic studies on the side. That work continues.

Twice a year, Steckley flies to Oklahoma to help the Wyandotte Nation to build Wendat language programs and to recover songs and folk tales. He even helps find traditional names for the community's children.

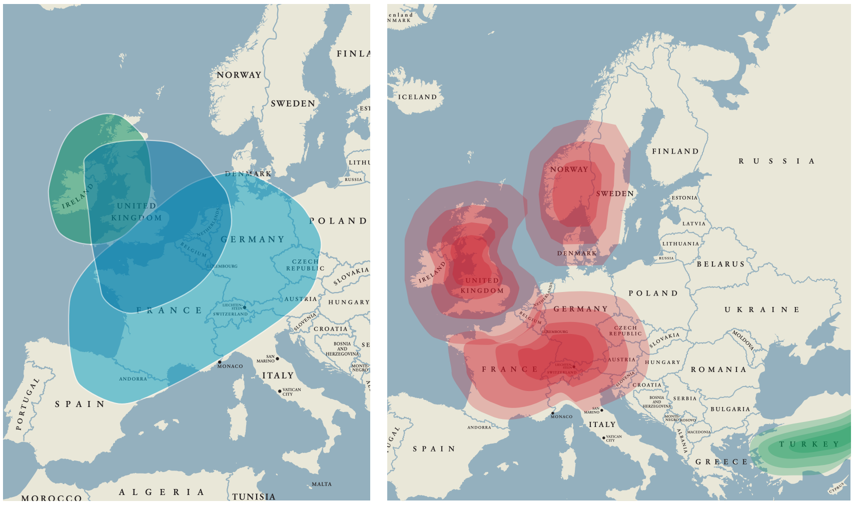
John Steckley reminds us that Wendat and Cree and Haida are languages as sophisticated and worthy of study as ancient Greek or Sanskrit.

In our era of truth and reconciliation, Indigenous languages seem doomed. But Steckley, having learned Ojibwa and Wendat, does not despair.

"Whose job is it to know the language? Maybe not everyone will learn and keep the language. But everybody in the community can have some. Some could have conversational abilities, if they have that gift. And there have to be some who climb the wall of total fluency."

Christopher Moore comments in every issue of Canada's History.

MATTHEW YATHON



The author's DNA test results from AncestryDNA, left, and FamilyTreeDNA vary significantly.

Origin stories

DNA testing seems like the key to unlocking your family's ethnic history. But is it really?

If you're like me, you can't turn on the TV these days without seeing a commercial from a DNA-testing company encouraging you to discover your ethnic origins. In one of these ads, the test subject learns that she's fourteen per cent Italian, a "fact" hitherto unknown to everyone in her family. Her brother Steve, she decrees, will henceforth be called Stefano.

Cute, but the sad reality is that Stefano might well learn that he should be Esteban or Szczepan if he were to take the same test himself. As genetic genealogy (hereafter "gen-gen") authority Roberta Estes says, "These tests are great at detecting ancestry over twenty-five per cent — but if you know who your grandparents are, you already have that information .... Intra-continental results, meaning within Europe, for example, are speculative, at best."

Let's think about it. What exactly is an Italian genetic profile? (You can and should ask the same question about any other nationality of interest.) The ancient pre-Roman tribes of the Italian peninsula had various genetic origins. Since antiquity there have been many peoples who've left their genetic markers — Greeks, Carthaginians, slaves from across the Roman Empire, the various barbarian invaders, the Lombards (another Germanic people), Normans (a.k.a. Vikings), Aragonese, and the French, to name just a few. In more modern times, we've seen Albanians, sub-Saharan Africans, and now Syrians.

So when a test identifies someone as having Italian origins, does that mean a genetic profile similar to those who lived in the Italian peninsula fifty years ago? Five hundred years ago? In antiquity?

Even if we could answer this question, no one is traipsing around Italy (or any other country) compiling massive databases of DNA extracted from bones dated to specific historical periods. At best the benchmarks for DNA-test comparisons may incorporate a few small-scale academic studies, but they are mostly derived from the self-reported origins of current populations — people just like you taking tests just like yours to discover their ethnic origins. What's wrong with this picture?

No wonder another gen-gen authority, Judy G. Russell, dismisses such estimates as "cocktail party conversation." Take a look at the accompanying graphics that show my purported ethnicity according to two different tests. Lots of fun, but they can't both be right.

Here's the shame: Ethnicity estimates are the incidental by-product of autosomal DNA testing, which is the real deal — a truly revolutionary tool for identifying specific individuals with whom you share substantial segments of DNA.

Unlike cocktail party chatter, these findings can lead to every manner of genealogical breakthrough — finding distant cousins, confirming historical relationships, uncovering hushed-up illegitimacies, and on and on. (We'll come back to autosomal testing in a future column.)

Yet these breakthroughs require analysis, time, trial and error — in short, a lot of hard work. In the easy-peasy world of genealogical advertising, that's the inconvenient truth no one dares mention. It's much more expedient to promulgate nonsense with an aura of truthiness.

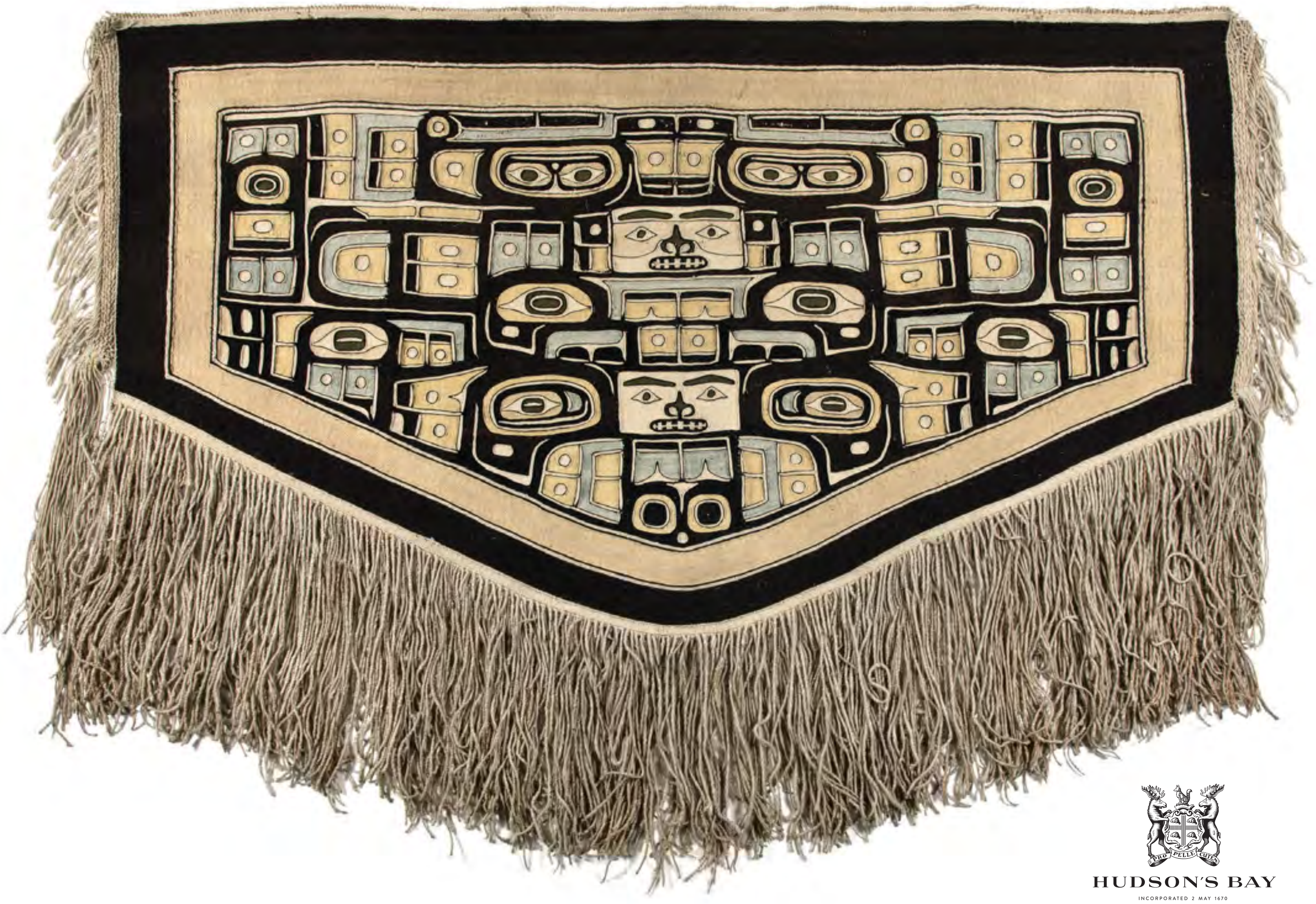
Of course in genealogy there are always exceptions. One well-known researcher points out that a distinct, substantial, and unexpected finding of ethnic origin can help to focus the research effort of an adoptee who knows nothing about one parent. That's probably not you.

Finally, some consumer tips:

- Test at your peril with organizations outside the three major companies serving the gen-gen market: AncestryDNA, FamilyTreeDNA, and 23andMe. Be wary of similar-sounding names, especially those using the word "Ancestry"; you'll get a vastly inferior test. Warning: such tests have been known to pop up on online coupon sites.
- If you must test for ethnic origins, experts agree that 23andMe may be marginally more accurate, although there's not much in it. AncestryDNA and FamilyTreeDNA have their own autosomal-testing strengths that may well be more relevant to you.
- If you want to make a contribution to the scientific understanding of genetics, migration, and human history, participate in the National Geographic Genographic Project. This study uses different technology: specific DNA types that are passed whole from generation to generation without admixture, thus helping scientists to map certain large-scale migrations over time.

Paul Jones, a former publisher, is a writer, a consultant and an avid genealogist.

COURTESY PAUL JONES



HUDSON'S BAY
INCORPORATED 2 MAY 1670

Chilkat blanket

Tales and Treasures from the rich legacy of the Hudson's Bay Company

Chilkat blankets are one of the best examples of the Northwest Coast's exceptional weaving industry. This type of weaving originated with the Tsimshian and spread to other groups through marriage and trade, but the Chilkat Tlingit of Alaska developed a style that was greatly desired all along the coast. The blankets are finger-woven using strips of cedar bark wrapped in yarn made from mountain goat wool, as the warp (vertical strands), and dyed mountain goat wool, as the weft (horizontal strands). The yellow, blue, and green seen in this blanket were made with natural dyes, but by the late 1890s these were replaced with commercial dyes. Both men and women played a role in the creation of a Chilkat blanket. The men designed the pattern and made the pattern board and loom; the women gathered the bark, prepared the yarn, and wove the blanket. Making a Chilkat blanket takes about a year. The blankets are intended to be worn over the shoulders for ceremonies and dances.

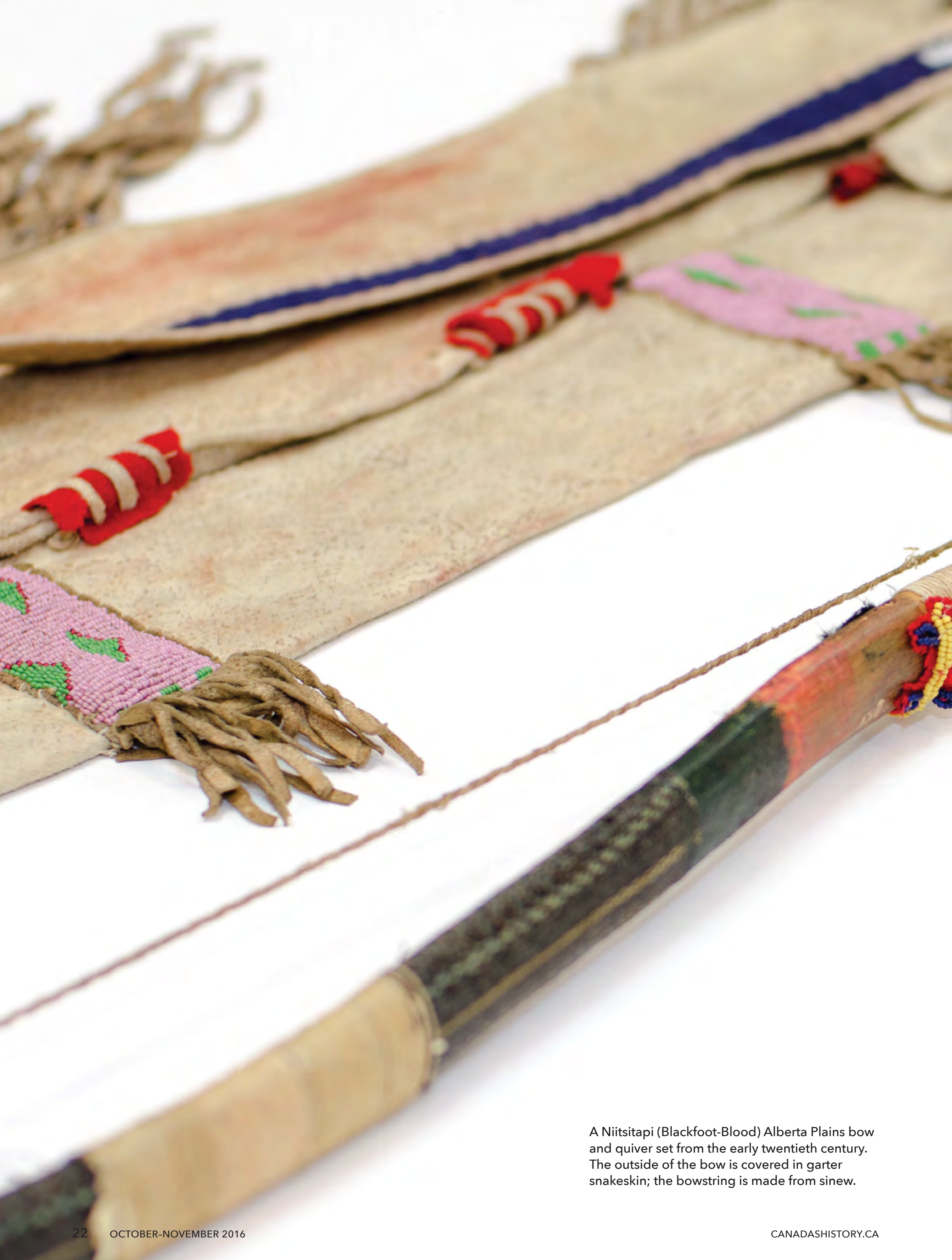
— Amelia Fay, curator of the HBC Collection at the Manitoba Museum

ARTIFACT FROM THE MANITOBA MUSEUM (HBC 1664) / PHOTO BY ANDREW WORKMAN

IN THE BEAVER ...

Richard I. Ruggles' cover story for the Autumn 1976 issue of *The Beaver* examined the life of Samuel Wegg, who was governor of the Hudson's Bay Company in the last years of the eighteenth century. Wegg is considered important in the company's transformation from closely guarding knowledge of its trading territory to placing greater emphasis on mapping, survey techniques, and co-operating with geographers and other scientists. Also in that issue, Donald B. Smith told about the journeys of Maungwudaus, a Mississauga tribe member who published an account of his 1840s travels in Europe, and J.D.H. Lambert wrote of the need to protect areas of rare biological diversity in the North, such as Seymour Island, the only known North American breeding site of the ivory gull.

The Beaver magazine was originally founded as a Hudson's Bay Company publication in 1920. To read stories from past issues, go to **CanadasHistory.ca/TradingPost**. To explore the history of the Hudson's Bay Company, go to **hbcheritage.ca**, or follow HBC's Twitter and Instagram feeds at **@HBCHeritage**.



A Niitsitapi (Blackfoot-Blood) Alberta Plains bow and quiver set from the early twentieth century. The outside of the bow is covered in garter snakeskin; the bowstring is made from sinew.

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BOWS & ARROWS

FOR INDIGENOUS HUNTERS, FIREARMS WERE NOT SO MUCH IMPROVEMENTS OVER TRADITIONAL WEAPONS BUT HELPFUL ADDITIONS. *by Roland Bohr*

IN JANUARY OF 1866, ON THE WESTERN PLAINS, A TEENAGE HIDATSA BOY NAMED Wolf Chief was learning to hunt bison with a bow and arrow. He and his brother-in-law came across a large herd and gave chase on horseback.

"I galloped up to the side of a fat cow," Wolf Chief told ethnographer Gilbert Wilson in 1910. "I came up from behind her right flank. At a distance of fifteen feet, I prepared to shoot. 'No,' my brother-in-law cautioned. 'Go closer — closer!' I drew nearer. Again I prepared to shoot; but my brother-in-law called, 'Don't be afraid. She won't hurt you — closer, closer!' I struck the sides of my horse with my heels. I rode so close to the buffalo that the point of my arrow was scarcely over a yard away from it. I released the arrow. As the arrow struck, the buffalo leaped up and turned back in her tracks. My brother-in-law shouted to me: 'Never mind, follow another one.'"

Wolf Chief nonetheless kept his eye on the bison cow and saw her slacken her pace: "Later, we found her lying on her left side with the arrow protruding from her right side. She was the fattest cow in the herd."

Hunters like Wolf Chief were skilled archers on horseback, and their expertise has become one of the prevailing images of North America's Indigenous peoples. One of the earliest accounts of their astonishing prowess came from the Hudson's Bay Company trader and explorer Anthony Henday, who travelled the western Plains in 1754–55 to establish trading ties with the Blackfoot: "They are expert that with one, or two arrows they will drop a Buffalo. As for me, I had sufficient employ to manage my horse."

Handling bows and arrows from the back of a horse while galloping across the plains at up to fifty kilometres per hour, trying to avoid prairie dog holes and other obstacles, directing the animal with the legs only, and aiming for a hand-sized target area on the side of a half-tonne bison is not for the faint of heart. Yet, Aboriginal hunters of the plains accomplished this feat routinely. How did they develop these skills, and how did they design an archery system that was so well-suited to this task that they preferred the bow and arrow over most types of European firearms that became available to them through the fur trade?

MINNESOTA HISTORICAL SOCIETY

> **"I came up from behind her right flank. At a distance of fifteen feet, I prepared to shoot. 'No,' my brother-in-law cautioned, 'Go closer — closer!'"**
>
> **— Hidatsa hunter Wolf Chief**

Indigenous archery is believed to have appeared on the Alberta plains around AD 250, and possibly earlier in other regions, such as the Great Lakes or the High Arctic. One of the earliest accounts comes from a British expedition to Baffin Island under Sir Martin Frobisher in 1576–77. Expedition member George Best described a battle between Labrador Inuit and the English that occurred during Frobisher's second voyage, in July 1577: "After gathering up those arrows which our men shot at them, yea, and plucking our arrows out of their bodies, encountered afresh again, and maintained their cause, until both weapons & life utterly failed them."

Archery materials were made with raw materials available in each region. For example, in the woodlands around the Great Lakes, Algonquian and Iroquoian peoples crafted long bows from hardwoods such as hickory, black locust, ash, elm, and ironwood. Such bows are referred to as self bows, because they were made from a single piece of wood. They were often very large — almost as tall as the person using them. The greater length, and a wide and flat cross-section of the bow limbs, helped to spread the compression and tension forces that each bow undergoes when drawn, thus making the longer bows safer to use.

One of the oldest surviving bows of this style is known as the Sudbury bow. This hickory bow stands more than 1.5 metres tall and is held by the Peabody Museum in Cambridge, Massachusetts. The inscription reads: "The bow was taken from an Indian in Sudbury, Masstts A,D, 1660 by William Goodnough, who shot the Indian while he was ransacking his house for plunder." Bows like this were the inspiration for the North American flat bow that became popular with the rise of archery for sport and hunting among non-Aboriginal North Americans since the 1920s.

Subarctic peoples, such as the Swampy Cree on the west coast of James Bay and Hudson Bay, made similar longbows, albeit from different species of wood, since only softwoods like birch and conifers like black spruce and tamarack were available for bow making. Because these woods were generally not as strong as the hardwoods found further south, the bows were made fairly long and were widest at the centre of each limb, where most of the bending stress occurred. This made it possible to manufacture reasonably powerful bows from marginal materials.

However, these bows were almost impossible to use in the coldest months because they would freeze stiff. One way around this problem was the use of hunting blinds, where archers could warm their bows over a fire while other hunters drove animals towards them.

"The only time they can use bow and arrow in those days [in winter] was if they do the funnelling of caribou," explained contemporary Cree elder Louis Bird from Peawanuck, Ontario, on the southwest coast of Hudson Bay. They do this "so they can create a fire behind a snowbank, so the caribou doesn't see that, so they can hold their bow there, as soon as they come. That's when they shoot quickly."

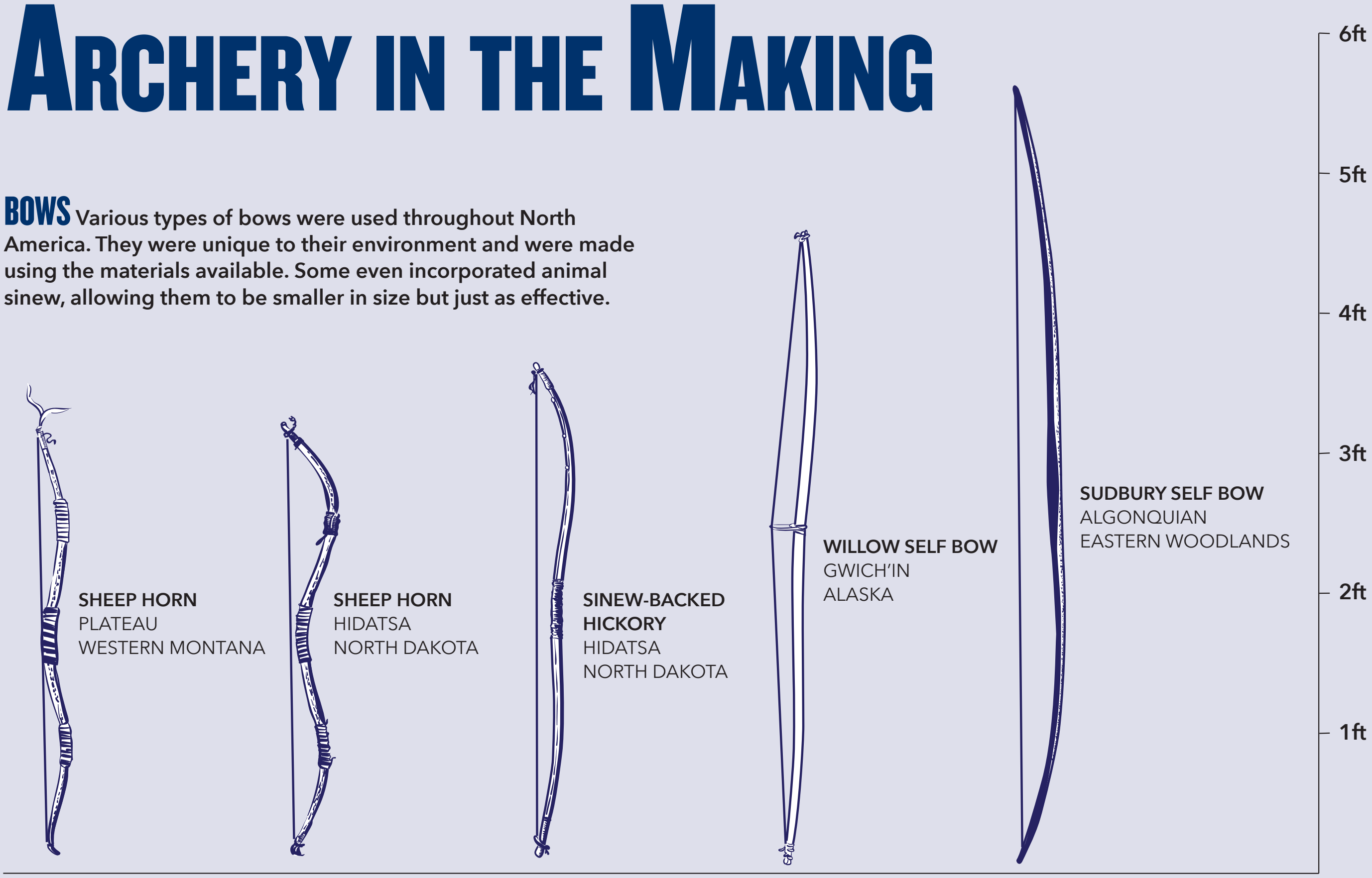
With the beginning of the fur trade, Aboriginal people gained access to European firearms. In some regions these weapons eventually replaced the bow and arrow as the principal distance weapon, while in other areas archery was retained side by side with guns.

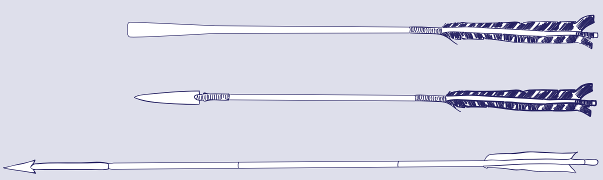
Hunters were slow to give up their bows and arrows in part because early trade guns often malfunctioned. Some of the early weapons were decommissioned military long guns, but these proved cumbersome and heavy. Indigenous hunters preferred a lighter type of long gun, which in Europe was referred to as a sporting gun or fowling piece. These civilian weapons were very versatile because they could be used as shotguns to hunt birds, but they could also fire solid lead balls large enough to kill most game animals.

These lighter weapons initially did not hold up well in the ex-

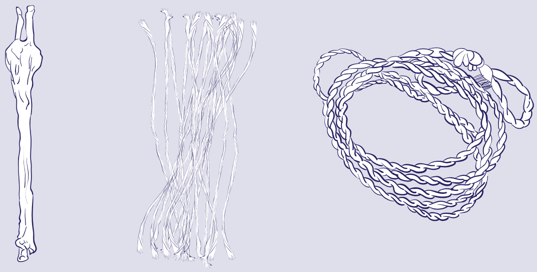
ARCHERY IN THE MAKING

BOWS Various types of bows were used throughout North America. They were unique to their environment and were made using the materials available. Some even incorporated animal sinew, allowing them to be smaller in size but just as effective.





ARROWS Long bows and short bows used arrows of different lengths to accommodate the variance in draw length. Bird feathers (fletching) were applied to the end to help flight. The tips varied in size and materials. They could be made of stone, antler, bone, or, later, iron or steel.

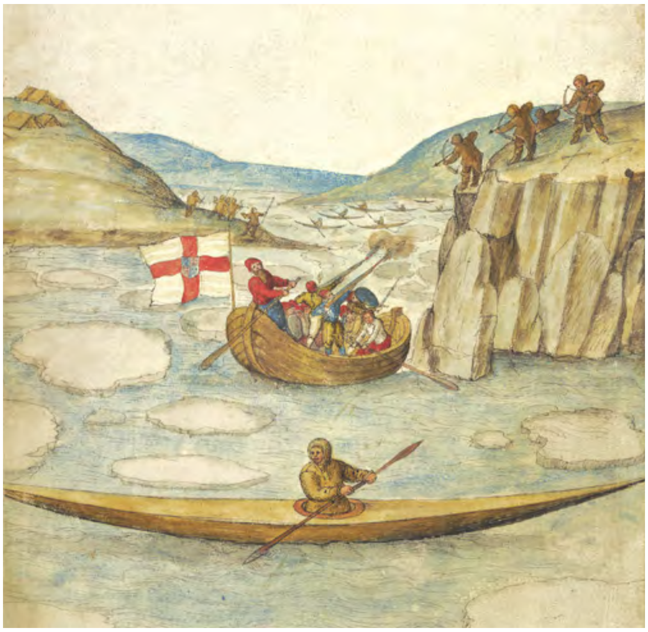


SINEW Animal sinew could be processed into fibre and glued to the back of a bow to increase its flexibility, or it could be wound into cordage and used as bowstring.

tremes of northern North America's climate, however. Post journals from the central subarctic contain frequent references to repairs made to Aboriginal hunters' firearms, often on credit. One problem was that the moving parts, especially the springs, became too brittle in extreme cold. At Manchester House on the lower North Saskatchewan River in January 1787, HBC trader William Tomison wrote: "Men employed as yesterday, except Gilbert Laughton who was cleaning and repairing trading guns, some of the springs are so weak that Indians refuse to take them, as they will not give fire in cold Weather." Blacksmiths at the fur-trading posts often refurbished the weapons by replacing the springs and adding a larger trigger guard to allow the user to wear mittens while firing.

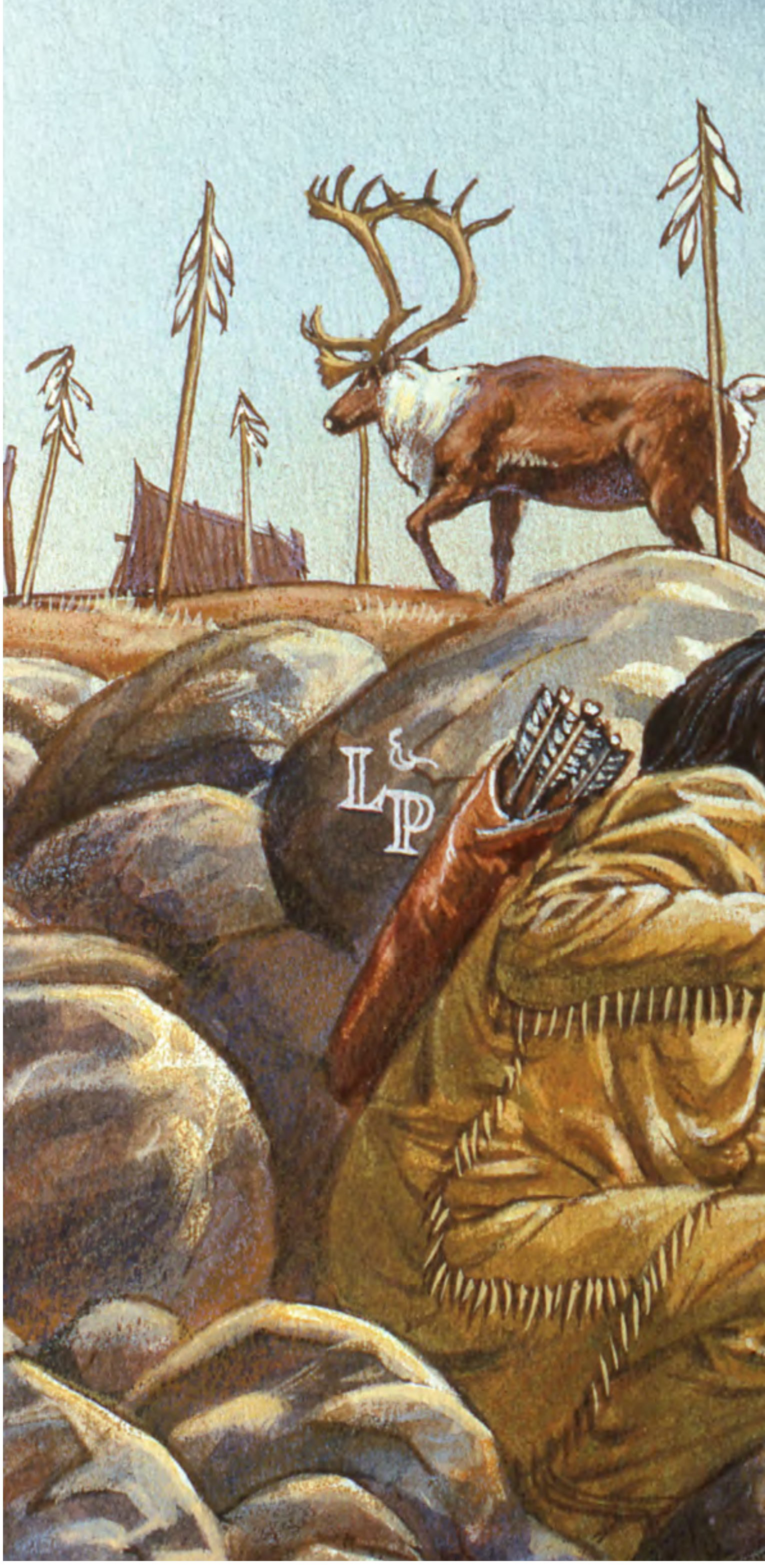
The noise made by firearms was another factor that contributed to the spread of guns in the North. Once European explorers, fur traders, and colonists began hunting with these weapons, and once their Indigenous neighbours and allies began to adopt them, the great noise and powder smoke smell made game animals very wary and much harder to approach with traditional weapons, such as the bow and arrow. This forced other Aboriginal communities to adopt the use of firearms as well. (This noise issue is still reflected in Canadian hunting laws, which allow for an archery season that precedes the use of firearms during general hunting season.)

ILLUSTRATIONS: JAMES GILLESPIE



A painting by artist John White, a member of Martin Frobisher's second Arctic expedition, shows Inuit using bows and arrows in a skirmish with Frobisher's men in 1577.

THE BRITISH MUSEUM



When it came to making war, firearms had a major impact on Indigenous people. For one thing, armour became obsolete. Before contact with Europeans, some warriors wore armour made of rawhide, wood, bone, or leather. Plains fighters had thick rawhide shields. However, the force of European firearms easily penetrated this type of armour.

Despite their shortcomings as hunting weapons, early trade guns could be effective in combat and quickly changed the balance of military power between Aboriginal groups. Firearms were often used in short to intermediate ranges, frequently in ambush situations as an initial "artillery" volley, following up with the use of bows and arrows and other traditional weapons at close quarters.

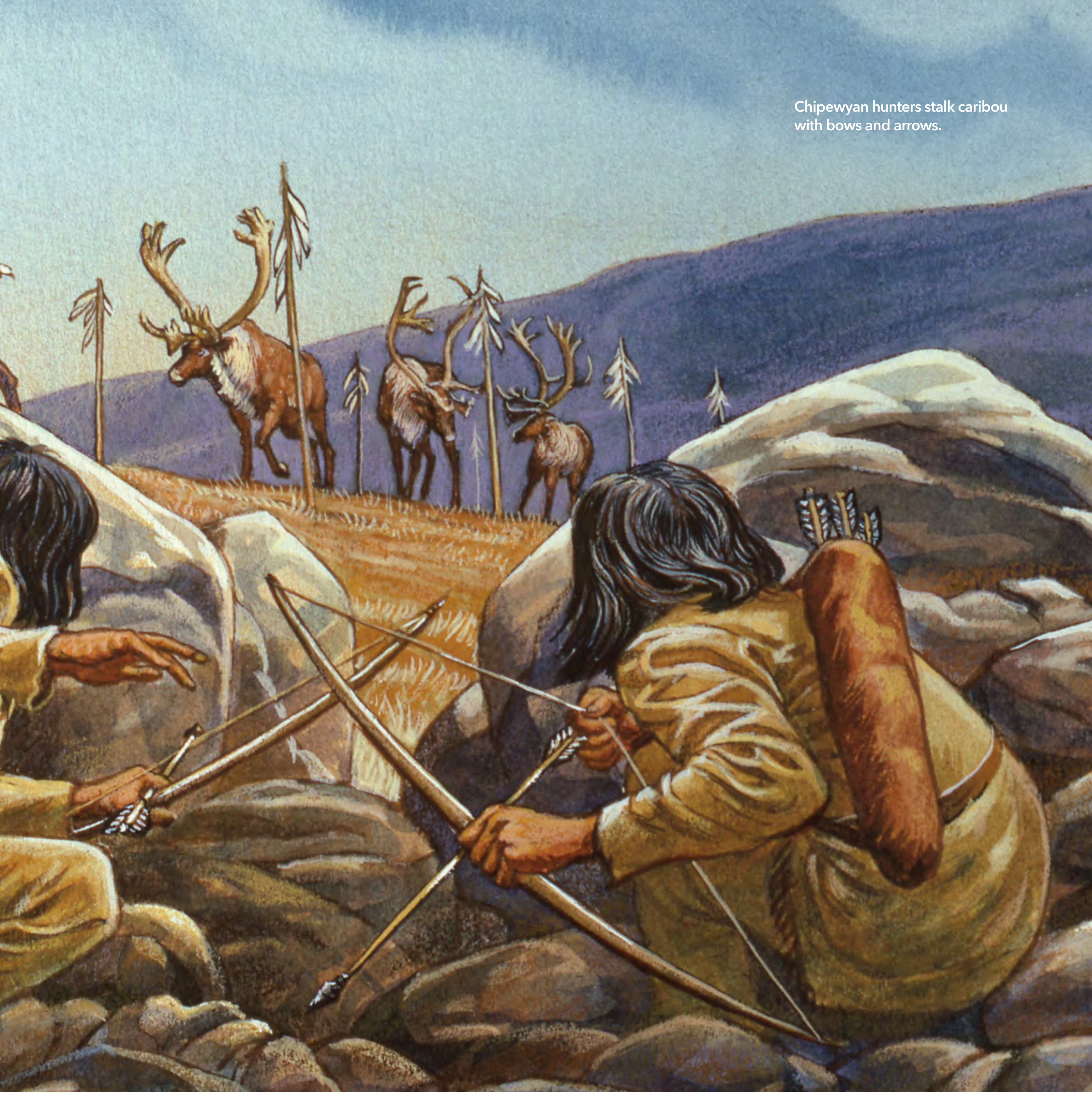
Peter Fidler of the Hudson's Bay Company described an early nineteenth-century battle between the Interior Salish ("Flathead") and the Piegan-Blackfoot ("Muddy River Indians"): "The Flat heads retreated when they first saw the Enemy to a creek with steep banks where they lay till the others came up — when suddenly all rising up fired & killed 15 Muddy river [Indians] — only one fell of the Flat heads — Then they who survived made a very precipitate retreat."

The impact of the adoption of firearms by Indigenous people was partly summed up by Fidler when he noted how the HBC's trading allies objected to the company trading with people further west, because "they receive from us Guns Arms & Ammunition which makes them bolder & more Dangerous to attack them when formerly when they had only Bows & Arrows."

Yet the bow and arrow did not completely disappear. In the subarctic, small game, such as rabbits, other small rodents, and birds, allowed for the use of bows with lighter draw weights. These simpler types of bows are still used in some communities.

In the Great Plains region, where short bows were used, the transition to firearms took place less quickly. This was in part because the shorter bows were very practical, manoeuvrable, and surprisingly powerful. And they worked well when used on horseback. The preference for short bows initially came about because tall hardwood trees were less common in the Plains region. Prairie hardwoods — such as ash, elm, or chokecherry — often grew in a stunted and twisted manner, with many knots and growth undulations.

Manufacturing powerful self bows from such marginal materials was difficult. To overcome this, bow makers employed an ingenious technique known as sinew-backing. It involved gluing several layers of the long fibres from bison, elk, or deer tendons to



Chipewyan hunters stalk caribou with bows and arrows.

LEWIS PARKER WITH PERMISSION OF THE ARTIST'S FAMILY

the entire outside of a bow, where most of the tensile stress occurs when the bow is drawn. This outer layer would then take on the tension strain, instead of the underlying wood (sinew is much stronger under tension than wood). Another benefit was that, as the glue-sinew matrix dried, it clung so tightly to the wood surface that it often pulled the bow into a reflex, adding extra power and elasticity to the weapon. Thus, bow makers could use relatively short pieces of wood of marginal quality to craft very powerful and reliable weapons.

The HBC fur trader and explorer David Thompson observed that the short plains bow, "whatever maybe thought by civilized men, is a dreadful weapon in the hands of a good archer." Thompson's writings also contain one of the earliest descriptions of such bows, recorded from a man named Saukamappee, who was Thompson's host when he spent a winter among the Pikani, a subdivision of the Blackfoot, in 1787 in what is now southern Alberta.

Saukamappee told Thompson of several battles that had taken place in the early 1700s, before the arrival of European fur traders. These conflicts pitted a loose alliance of Assiniboine, Blackfoot, and Parkland Cree communities against people from further west, including the Shoshoni, or "Snake Indians." Saukamappee described the bows used by the Parkland Cree warriors on his side as

TO THE POINT

Indigenous people across North America used a wide range of materials to produce arrowheads.

OBSIDIAN A hard, brittle volcanic glass found in the Rocky Mountains, obsidian was widely traded across North America.

CHERT A dense type of microcrystalline quartz, chert can have razor-sharp edges. There were large chert deposits in southern Ontario. The Neutral Nation on Lake Erie supplied flint, a type of chert, to the Iroquois and Huron.

ANTLER Where suitable rock material wasn't available, such as in the subarctic, Indigenous people used antler and bone to fashion arrowheads.

METAL Europeans began mass-producing metal arrowheads for trade with Indigenous people in the late eighteenth century. The iron and steel heads were less sharp but more durable than traditional stone points.

being made from larch — also called tamarack. These bows were so tall that they reached up from the ground to the chin of the archer.

Saukamappee said the bows used by the Shoshoni adversaries were quite different: "Their Bows were not so long as ours, but of better wood, and the back covered with the sinews of the Bisons which made them very elastic, and their arrows went a long way and whizzed about us as balls do from guns."

In the plateau area of the Rocky Mountains, on the western border of the Plains region, people such as the Interior Salish, the Kutenai, and the Nez Perce took the art of manufacturing sinew-backed bows a step further. Instead of wood, they sometimes used the horns of the Rocky Mountain bighorn sheep to make bows. After securing the horns, a thin strip was cut along the outside of each horn, from its base to its tip. This flat but curly, spiralling material had to be straightened with heat, mostly by boiling it in water. If the horn was long enough, a bow could be made from a single strip. More commonly, though, strips from two horns were joined together in the grip area of the bow. These were then covered with animal sinew on the back of the bow. On the horn bows, the sinew layer was usually considerably thicker than on a wooden bow.

Using sinew and horn combined the two materials best suited to withstand the respective stresses they were meant to endure: Sinew is stronger than wood in tension, while horn is stronger than wood in compression. Such bows were often very short, usually around one metre — but their delicate appearance can be misleading.

Francis Cahoon, an Interior-Salish bow maker in Montana, manufactures sinew-backed bows from Rocky Mountain sheep horn and has used several of these bows to compete successfully in Montana state archery tournaments, often defeating competitors who were using modern fiberglass bows. During a visit, Cahoon allowed me to shoot one of his sheep horn bows. Even though it had a higher draw weight than my own Osage Orange bow, it drew so smoothly that it felt almost lighter than my wooden bow.

Sheep horn bows were prestigious among Aboriginal peoples throughout the Rocky Mountains plateau and the Plains. North West Company explorer and fur trader Alexander Henry the younger, who travelled the Rocky Mountains region in the early 1800s, observed of the Salish and Kutenai that "these people make by far the handsomest bows I have seen in this Country and they are always preferred by other Indians. I have seen a Peagan pay a Gun or a horse for one of those sinew bows."

The Manitoba Museum in Winnipeg holds a sinew-backed sheep horn bow collected by the Canadian artist Paul Kane during his western travels from 1845 to 1848. The straightforward beauty and deadly efficiency can still be seen in this bow, even though its small dimensions may make it appear like a toy.

When Plains peoples began to use horses during the 1700s, their shorter bows' greater manoeuvrability on horseback became an important consideration. Eventually, the combined use of short bows and highly trained horses became the standard in bison hunting on the prairies. In this scenario, the short bows had clear advantages over most firearms available in the 1700s and early 1800s. Nocking an arrow to the bowstring took only seconds and could be accomplished without taking one's eyes off the target. In contrast, reloading a muzzle-loading firearm on horseback was a much more

ALBERTA OBSIDIAN PROJECT. MANITOBA MUSEUM

Muskets were expensive to use because ammunition had to be bought and only blacksmiths could repair them. As a result, Indigenous hunters often preferred bows for bison hunting from horseback.

ARTIFACT FROM THE MANITOBA MUSEUM/PHOTO BY ANDREW WORKMAN

tedious and dangerous procedure that required the hunter to look down and thus forced him to look away from the target while loading his weapon. Thus, peoples such as the Blackfoot, Sioux, Mandan, Hidatsa, Arikara, and others retained the bow and arrow for mounted bison hunting while adding firearms to their arsenal, but mainly for use in combat.

However, some hunters did use guns to hunt bison on horseback. These were groups who migrated to the Plains region later and had already adapted to the use of firearms quite thoroughly before they gained access to horses. This included peoples like the Plains-Ojibwa, some groups of Saulteaux, and the Red River Metis.

As effective as the Plains hunters' bows were in bringing down bison, others used bows that may have been even more powerful. The potential power of any bow is connected to its draw weight — the weight pushing against the fingers of the archer's arrow hand via the bowstring when the bow is at full draw. The draw weights of nineteenth-century plains bows seem to have ranged between eighteen kilograms and thirty-six kilograms, at draw lengths between 0.5 and 0.6 metres. Draw weights for bows in some regions may have been much higher, based on the descriptions of early European explorers.

For example, Spanish explorers of the Narvaez expedition, attempting to colonize Florida from 1528 to 1536, faced resistance from local warriors using bows and arrows powerful enough to pierce their armour. Cabeza de Vaca, one of the few survivors of the expedition, described the powerful archery used against the Spanish explorers: "In this fight, some of our people were wounded, in spite of their good armour.... I myself saw an arrow that had penetrated the base of a poplar tree for half a foot in length.... Their bows are as thick as an arm, from eleven to twelve spans long, shooting an arrow at two hundred paces with unerring aim."

While bows are important, the most critical component of any archery system is the arrowhead. Before contact with Europeans, Aboriginal peoples used a wide range of materials to manufacture arrowheads, including wood, bone, antler, horn, various types of stone, and even copper.

The stone types included chert, flint, and obsidian — materials that were often traded over great distances. Well-made stone cutting edges can be considerably sharper than metal blades — one reason why modern eye-surgery tools are usually made from ceramics or obsidian, rather than metal.

Nonetheless, the brittleness that allows stone to be shaped into sharp-edged cutting tools is also its greatest disadvantage. Under constant use, stone blades usually lose their edges very quickly. Furthermore, a stone projectile point is likely to break upon impact on a hard target. Stone projectile points that could not be reused were often ground into dust to be glued onto pieces of leather or bark to make an abrading tool similar to sandpaper.

Copper was also used in arrow making. In some regions of North America — such as northern Alaska, where the highly malleable metal was found in nuggets along the banks of the Copper River — a metal-working tradition existed long before contact with Europeans. In these regions, tools, weapons, and ceremonial objects were made by hammering them out of copper nodules.

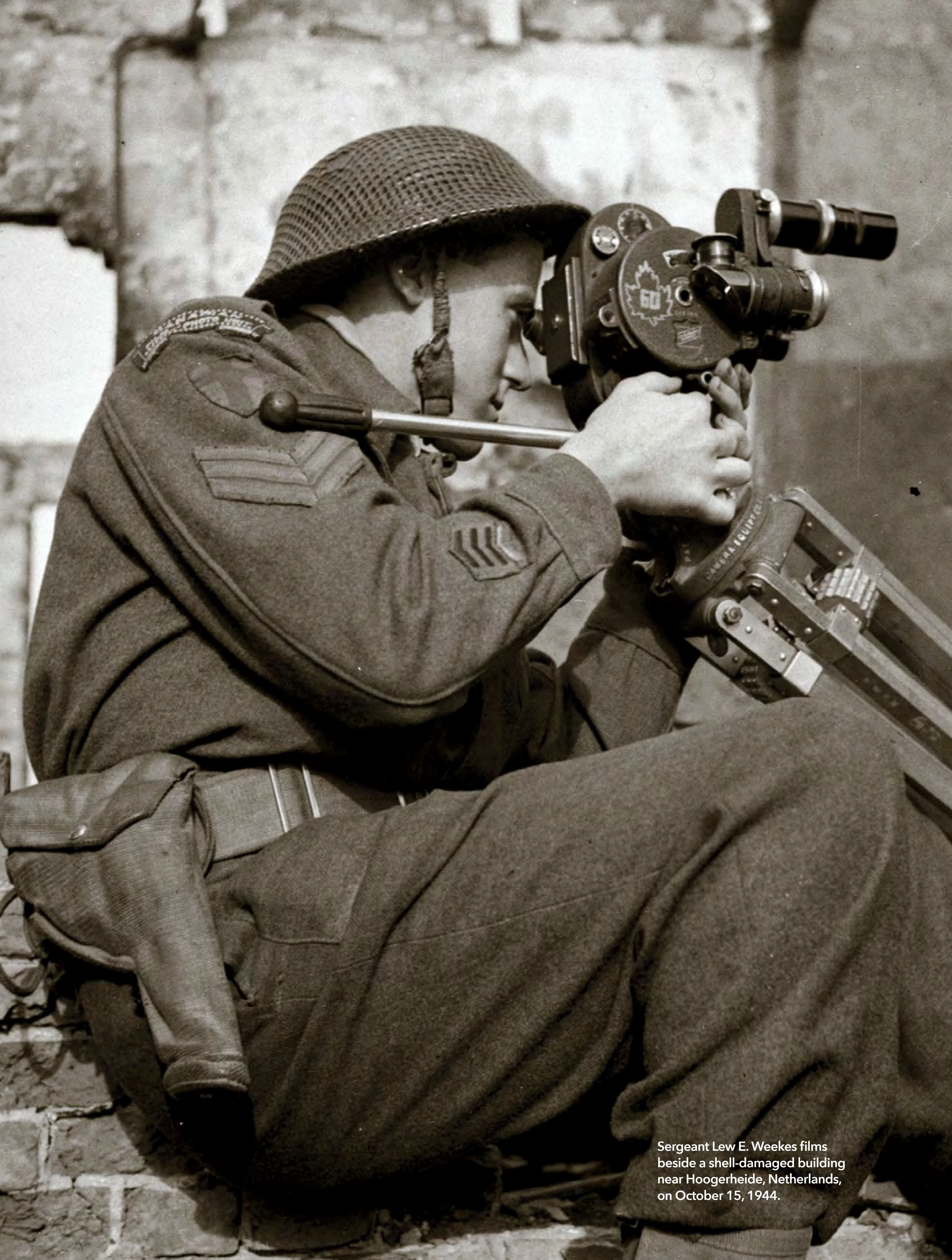
John Brereton, who recorded the first European exploration of what is now Cape Cod, Massachusetts, in 1602, marvelled at the many items the people in the area had hammered from copper, noting that "they head some of their arrows herewith much like our broad arrow heads, very workmanly made."

When iron pots, pans, and other containers became available through trade with Europeans, arrow makers began to cut up such vessels into arrowheads. Once European fur traders recognized the demand, they had arrowheads manufactured at their trading posts. Decades later, arrowheads made of iron and steel were mass-produced in Europe for trade to North America's Indigenous peoples.

Even though these metal arrowheads were not as sharp as a well-made stone cutting edge, they were still sharp enough to do the job. Furthermore, iron and steel points kept their edges longer and could more easily be re-sharpened.

When giving a traditional archery demonstration at the site of reconstructed North West Company fur trade post Fort Gibraltar, in Winnipeg, I once shot an arrow with an iron point entirely through the hay bales that had been propped up as a target in front of the fort's outer palisade. The iron arrowhead lodged in the wood of the palisade and had to be dug out using a heavy hunting knife. The retrieved arrowhead was slightly bent, a problem easily corrected by bending the arrowhead back straight and re-sharpening it with a file and a whetstone. Both of these tools would have been available in the Plains area during the 1700s and 1800s. This process would certainly have been far easier than re-sharpening a stone blade.

Today, interest in traditional archery has seen a resurgence. Recent popular Hollywood movies such as *The Hunger Games* and television programs like *Game of Thrones* include archery as a central feature of their narratives. Yet few of these pop-culture contributions look at how archery evolved, especially when it comes to the ingenious innovations made by the Indigenous people of North America.



Sergeant Lew E. Weekes films beside a shell-damaged building near Hoogerheide, Netherlands, on October 15, 1944.

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SCOOPING THE WAR

FOR THE COMBAT CAMERAMEN OF THE SECOND WORLD WAR, HALF THE BATTLE WAS ABOUT MAKING THEIR FILM THE FIRST TO HIT THE NEWSREELS.

by Sarah Cook

"WE SCOOPED EVERYBODY!"

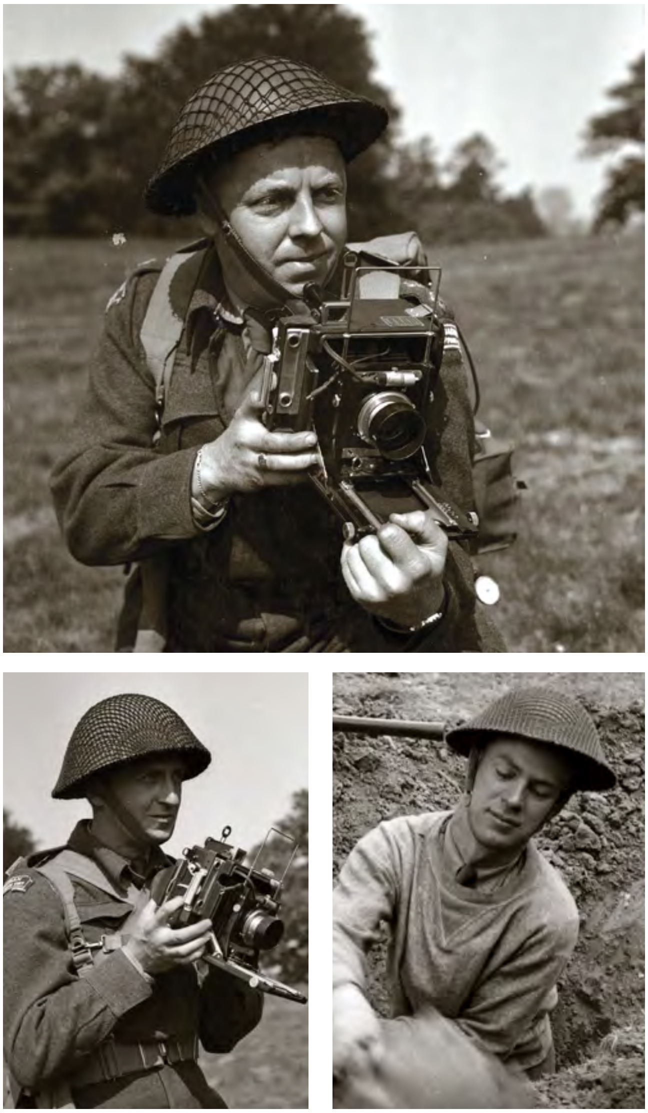
wrote Lieutenant Jack McDougall, head of the Canadian Army Film Unit (CAFU), to the Canadian cameramen in Italy in July 1943. McDougall's exultant declaration celebrated a remarkable moment in film coverage of the Second World War — dramatic footage of Canadians landing on the beaches of Sicily.

The CAFU filmed and photographed the Canadian army during the war, documenting day-to-day activities and battles to create a visual record. These films and photographs eventually numbered nearly half a million metres of footage and over sixty thousand still photos. They matter a lot to us today, as they are used in countless books, documentaries, and other cultural products. But, at the time, what propelled the unit was more immediate — getting newsworthy photos and films of the Canadian army back to the newspapers and newsreels as quickly as possible. What drove the cameramen was getting the scoop.

During the course of the war, the Canadians scored a remarkable number of world firsts. Using innovative techniques and a renegade approach to filming in battle, the unit was able to record some of the most iconic and newsworthy footage and photographs of the war.

This is the story of these wartime scoops.

There were few recorded moving images of the Canadian army during the early years of the war. The Canadian Military Headquarters had other things to worry



Clockwise from top left: Lieutentant Frank Dubervill in England in 1944. Sergeant Al Grayston films a Canadian unit demonstrating German infantry tactics in England in 1943. Lieutenant Ken Bell digs a trench at the Normandy beachhead in June 1944. Lieutenant Don Grant in England in May 1944 — he narrowly escaped death in Normandy a month later.

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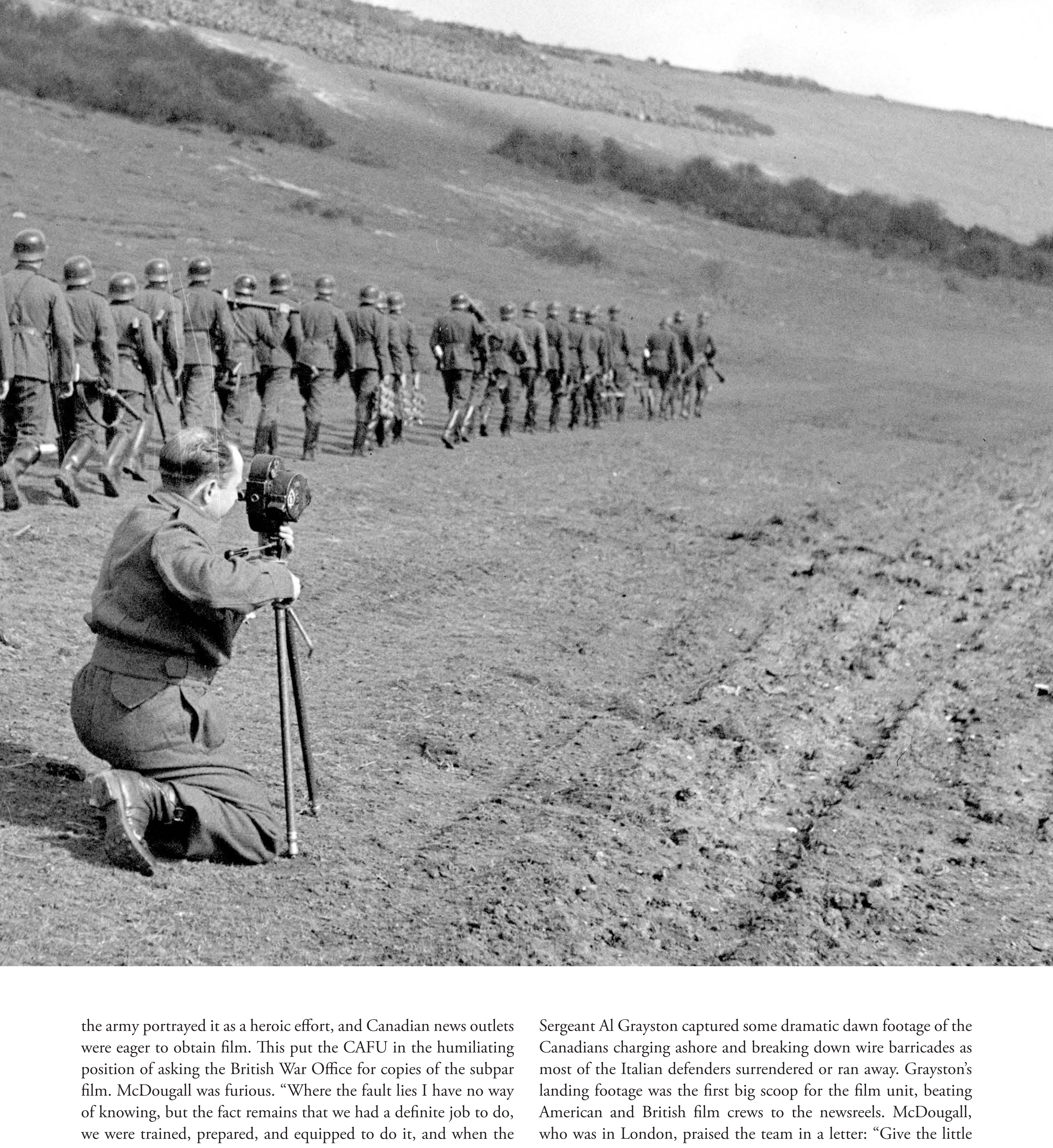
about, but a public relations photography section was formed in London, England, in January 1940, and it had the responsibility of recording the army with both moving and still images.

In October 1941, this mandate was expanded with the establishment of the CAFU. Starting with just four members, the cameramen in the group were trained as soldiers — they shot weapons as well as film. Led by McDougall, formerly of the Associated Screen News — a private Canadian production company — the unit grew as the army expanded, eventually reaching over two hundred members.

While camera teams criss-crossed England to shoot the army in training, the production work of the film unit was centralized in London. It was here that it processed its raw footage into stories and housed its film library. The unit, which included a few dozen women who worked in the London production office, produced a number of training films and short documentaries to be shown in cinemas and developed the *Canadian Army Newsreel*.

The first opportunity to film Canadians in battle came with the Dieppe raid in August 1942. Unfortunately, this proved a major disappointment. The CAFU's cameramen had expected to film the landing on the beaches of northern France, but they were denied the opportunity just days before the operation. Commanders decided that the British film unit's coverage would prove sufficient. Unfortunately, the British shot poor footage — no cameramen hit the beaches, and most of the film was shot from the air or from ships several kilometres away.

Although the outcome of the Dieppe raid was devastating — of the 4,963 Canadians who took part, there were 3,367 casualties —



the army portrayed it as a heroic effort, and Canadian news outlets were eager to obtain film. This put the CAFU in the humiliating position of asking the British War Office for copies of the subpar film. McDougall was furious. "Where the fault lies I have no way of knowing, but the fact remains that we had a definite job to do, we were trained, prepared, and equipped to do it, and when the time came to do it we were deliberately ignored," McDougall said in a letter to the army's public relations office. He also threatened to resign and to have himself transferred to combat duty.

McDougall's gamble paid off. His superiors assured him that the unit would be at the forefront of the next Canadian army operation.

The first assault wave of the Sicily invasion took place on July 10, 1943. Four Canadian cameramen covered the landing as American, British, and Canadian divisions stormed the beaches. Sergeant Al Grayston captured some dramatic dawn footage of the Canadians charging ashore and breaking down wire barricades as most of the Italian defenders surrendered or ran away. Grayston's landing footage was the first big scoop for the film unit, beating American and British film crews to the newsreels. McDougall, who was in London, praised the team in a letter: "Give the little corp [Grayston] a pat on the back from me; his landing stuff was really lovely and he is getting a big play in all the newsreels."

As the 1st Canadian Infantry Division pushed inland to overcome the German and Italian defenders, it was not easy to capture the experience of battle. Enemy snipers and mortar teams made life dangerous for anyone exposing themselves. "As we drove out of town the marks of our push were everywhere along the roads," noted one member of the film unit. "Deserted gun positions, abandoned kit, scores of Italian helmets, graves, and enemy corpses." While the enemy forced the cameramen to take cover, large dust clouds from heavy artillery bombardments usually obscured the battlefield. At Nissoria, the film unit captured gun flashes and little more, although the footage has a vivid and immediate quality of being close to the front.

But the cameramen were not deterred. They went forward into the midst of the Agira battle at the end of July 1943, capturing Canadians advancing behind Bren gun fire. Lieutenant Al Fraser wrote: "We managed to get into one of the sections that was patrolling the right side of the town, and I can tell you I was glad to get beside the lad with a Bren gun." Amid the action in Agira, the cameramen recorded a German tank as it was advancing into battle, as well as a Canadian tank destroying it with an armour-piercing shell. In the immediate aftermath of the battle, Jimmie Campbell, a Hollywood cameraman who had moved to Canada to join the war effort, switched lenses and put on a telephoto to capture close-ups of the town being bombed. Scanning the front, he noticed that the Germans had returned to their shot-up tank to help get their comrades to safety, and so Campbell aimed his camera at the tank to record this. Through an incredible stroke of luck, his camera focused on the tank at the exact moment it was fired upon and blown up a second time. Fraser anticipated the value of the footage: "If all goes well it should be one of the high-light shots of the whole war."

CANADIAN ARMY FILM UNIT
presents
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ISSUE No. 68

The title frame for one of the film unit's productions.

It wasn't. When the footage was processed in London, it revealed that the tank was too far away and nearly lost in the landscape. Such were the vagaries of capturing battle on film: The cameramen wouldn't know if their footage was good until it was enlarged on a film screen.

The cameramen continued to follow the Canadian army through Italy after landing on the mainland on September 3. They were hoping for another scoop like in Sicily; in London, headquarters was waiting anxiously for more footage.

Fraser described the Italy landing in a letter back to London: "We as you know landed without a shot being fired, [Lieutenant George] Cooper was able to be with the first wave, and got his first lot of stuff off by noon, evidently there wasn't very much excitement, and the beach was so small that it didn't make very much of a picture." To supplement the landing footage, Fraser recorded the Allies leaving Sicily, and more close-ups of Canadians going into battle. He was almost apologetic in his letter: "Don't be too disappointed if the pictures don't stack up to the stuff on the Island, as it is now, things remind me of a scheme in England, and the only difference is that here we can't find the enemy, theoretical or real." However, the Canadians and their cameras would soon find the enemy.

As the Canadians wound their way up Italy, German resistance stiffened, culminating at the coastal town of Ortona. Starting on December 6, 1943, the 1st Canadian Infantry Division drove the German formations back in relentless battles under horrific conditions. Hundreds of Canadians and Germans fell in combat.

When the Canadians reached the walled city of Ortona a week before Christmas, elite enemy paratroopers were determined to make a last stand. They turned Ortona into a labyrinth, demolishing buildings to block roadways and diverting the advancing Canadians down streets and alleys and into the path of German snipers, machine-gunners, and mines.

McDougall, who by this time had been promoted to captain and had arrived in Italy in October 1943, recounted his feelings about combat: "The stuff flying about has been completely appalling — especially to me, green as I am to the terrors of battle. At first I was rather worried because I was practically scared to death every time I was up at the front. But then I found that everyone else feels the same way, only some of them pretend they don't."

The footage from the Battle of Ortona illustrated just how close the film unit was to the fight. Three cameramen followed the infantrymen and tanks through the winding and rubble-strewn streets, always aware that snipers and shrapnel made no distinction between Canadians armed with Lee Enfields or Eyemo motion picture cameras. In one sequence, a cameraman is alongside a rifleman as they both evade sniper fire. The camera records the German sniper on film and also his retreat as he is driven back by fire.

The Ortona material shot by the film unit was very well received in London, and then throughout Britain and North America. An excerpt from a London cable read: "Canadian Army Film Unit Ortona fighting superb. Now appearing in all Canadian and big majority United States newsreels." The commercial newsreels and their audiences clamoured for more raw battle footage, setting up new expectations for what was now called the Canadian Film and Photo Unit (CFPU) — the film and photo units had merged just prior to the battle. A new front would be opening soon, with an invasion being planned for northwest Europe. The CFPU was ready to record it.

Attesting to the value of the film unit, the Canadian high command made room for cameramen in the lead waves on D-Day. Six photographers and cameramen were dispersed among the fighting units to land on Juno Beach along with war correspondents and drivers. A seventh cameraman dropped into France the night before with the paratroopers.

Lieutenant-Colonel Richard Malone, who headed Canadian public relations in the army, anticipated the importance of the scoop on D-Day: "As to who gets the first movies out, is purely a

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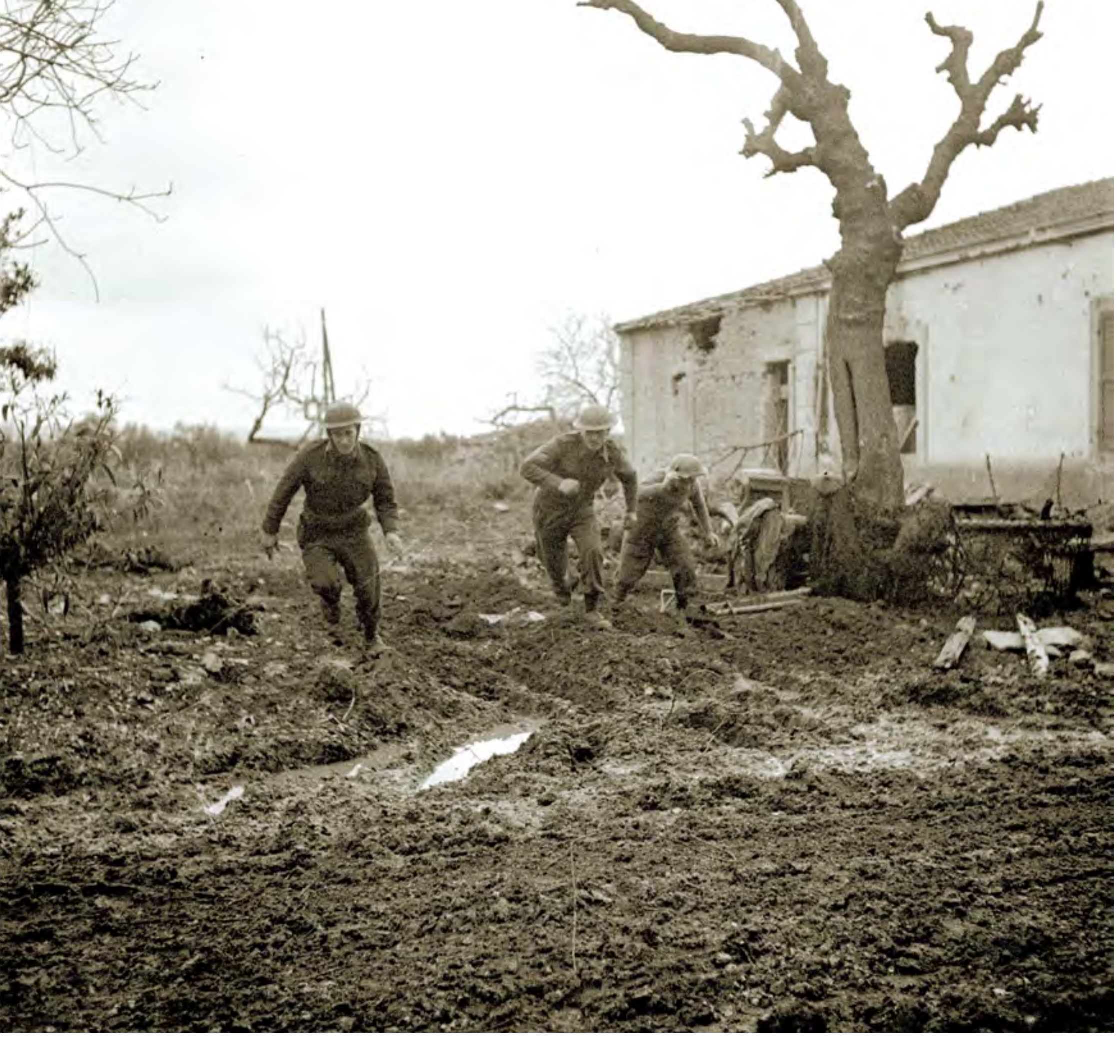
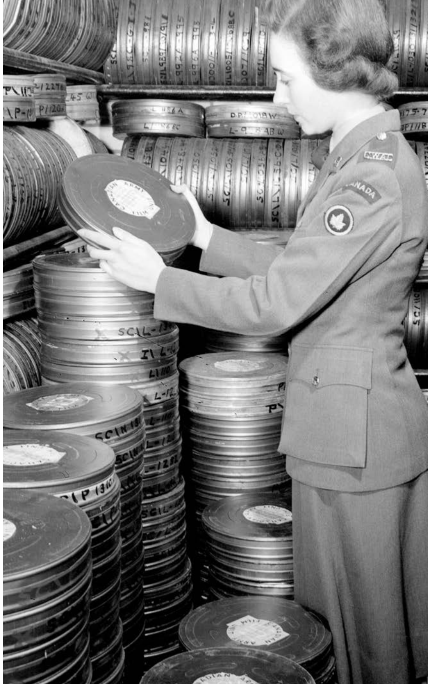
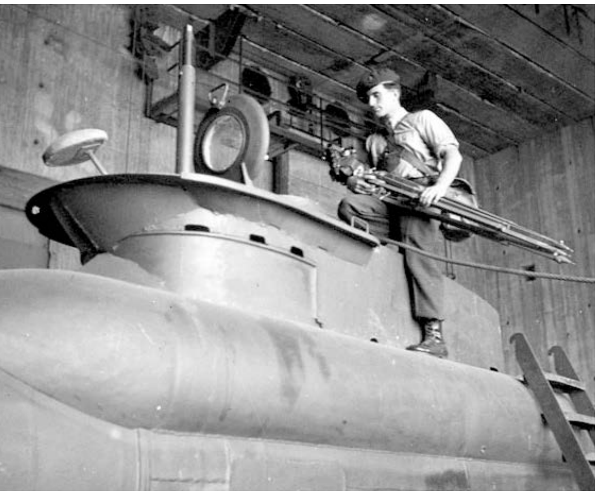
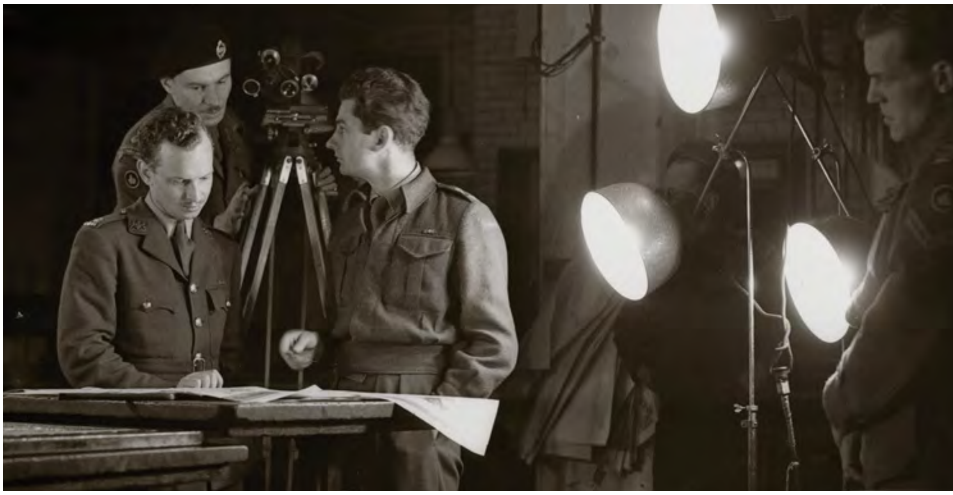


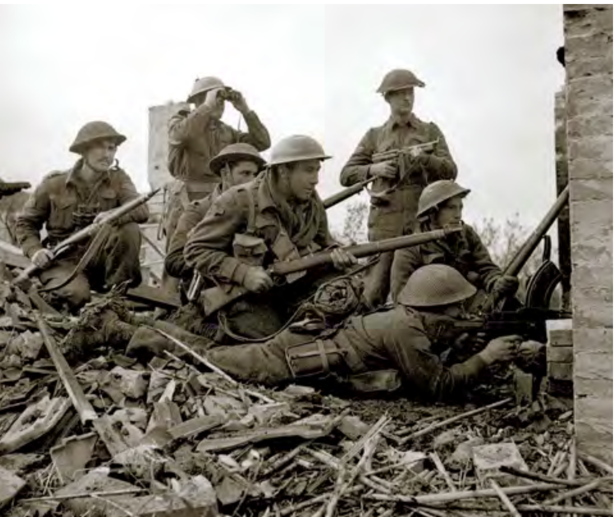


Above: Private Nadine Manning in a film vault at the Canadian Film and Photo Unit's headquarters in Merton Park, London, England, December 19, 1944. A few dozen women were part of the CFPU.

Left: Infantrymen of the 48th Highlanders deal with a German infantry attack in San Leonardo di Ortona, Italy, December 1943.





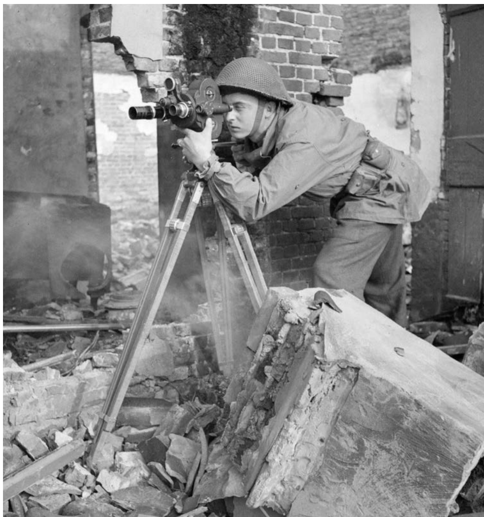


Above left: Sergeant A.H. Calder carries a camera and tripod as he examines a submarine in a shipyard in Kiel, Germany, May 1945.

Above right: The unit works on a film about the production of the *Maple Leaf* newspaper in London, England, June 1945.

Right: Sergeant Gordon D. Petty shoots film beside a shell-damaged building in Hoogerheide, Netherlands, October 1944.

Left: Lieutenant Ian Macdonald (with binoculars) of the 48th Highlanders prepares to give the order to attack in San Leonardo di Ortona, Italy, December 1943.



The funeral of Sergeant Jimmie Campbell, a cameraman who was killed near Caen, France, in July 1944 . The Canadian Film and Photo Unit suffered many casualties during the war.

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matter of chance, of getting the lucky breaks and who shows the most initiative. They will be Canadian film, I hope."

A little after 8:00 a.m. on June 6, 1944, behind a heavy naval bombardment, Sergeant Bud Roos, one of the cameramen, went ashore with D Company of the Regina Rifles. He almost did not make it to the beach. His landing craft was hit during the run-in and he was dumped in the sea, camera and all. Although his equipment was ruined and he would not come out of the historic day of battle with any footage, he aided the hundreds of wounded.

Still photographer Lieutenant Don Grant, coming in with the Royal Winnipeg Rifles, suffered a similarly close brush with death. When the landing craft door opened, German machine gun fire raked the opening, killing and wounding a number of assault troops. Grant barely survived. In a frantic push forward over the bodies of comrades, he dove into the water, nearly drowning with the weight of equipment. He was lucky. The Winnipeggers behind him were cut down with fire. The camera in his hands was ruined by the salt water, but Grant had a second one in a waterproof bag, and so he took cover ashore and began documenting the battle on the beaches.

Two more CFPU members, Grayston and Lieutenant Ken Bell, went in with the later waves of the 9th Canadian Infantry Brigade. Bell captured some of the only coloured still photographs taken on the historic day. Another cameraman, Sergeant Dave Reynolds, touched down in France with the Canadian Parachute Battalion, which had jumped the night before to sow confusion behind the enemy lines. During the chaotic drop, Reynolds lost his film camera, but he used his still camera to take some of the first photographs of the campaign. A few hours after landing, Reynolds did more than shoot photos. With his camera equipment strapped to his back, he led five men into an enemy billet and shot an armed German officer. "It was either the Nazi or myself," he later commented. Reynolds continued with his work of documenting the troops he was accompanying, using his camera only, but his pistol and Sten gun were never far away.

It was Sergeant Bill Grant (no relation to Don Grant) and Lieutenant Frank Dubervill who got the scoop of the day. Grant rolled onto the beach atop a Sherman tank beside Dubervill, filming the action in front of them. Although he was a seasoned cameraman who had served during the Italian campaign, the amphibious attack was different. The beach was chaotic; bloodied bodies lay contorted in death, and German bullets and shells continued to take a toll on the Canadians scrambling ashore. Grant later reflected on the battle: "There was just so much going on, that there was really nowhere to hide, nobody would do it anyhow, you'd see something, and you'd think well I better go and get it, so you just went and started the camera running." Grant recorded the battle while weaving forward through the hail of bullets.

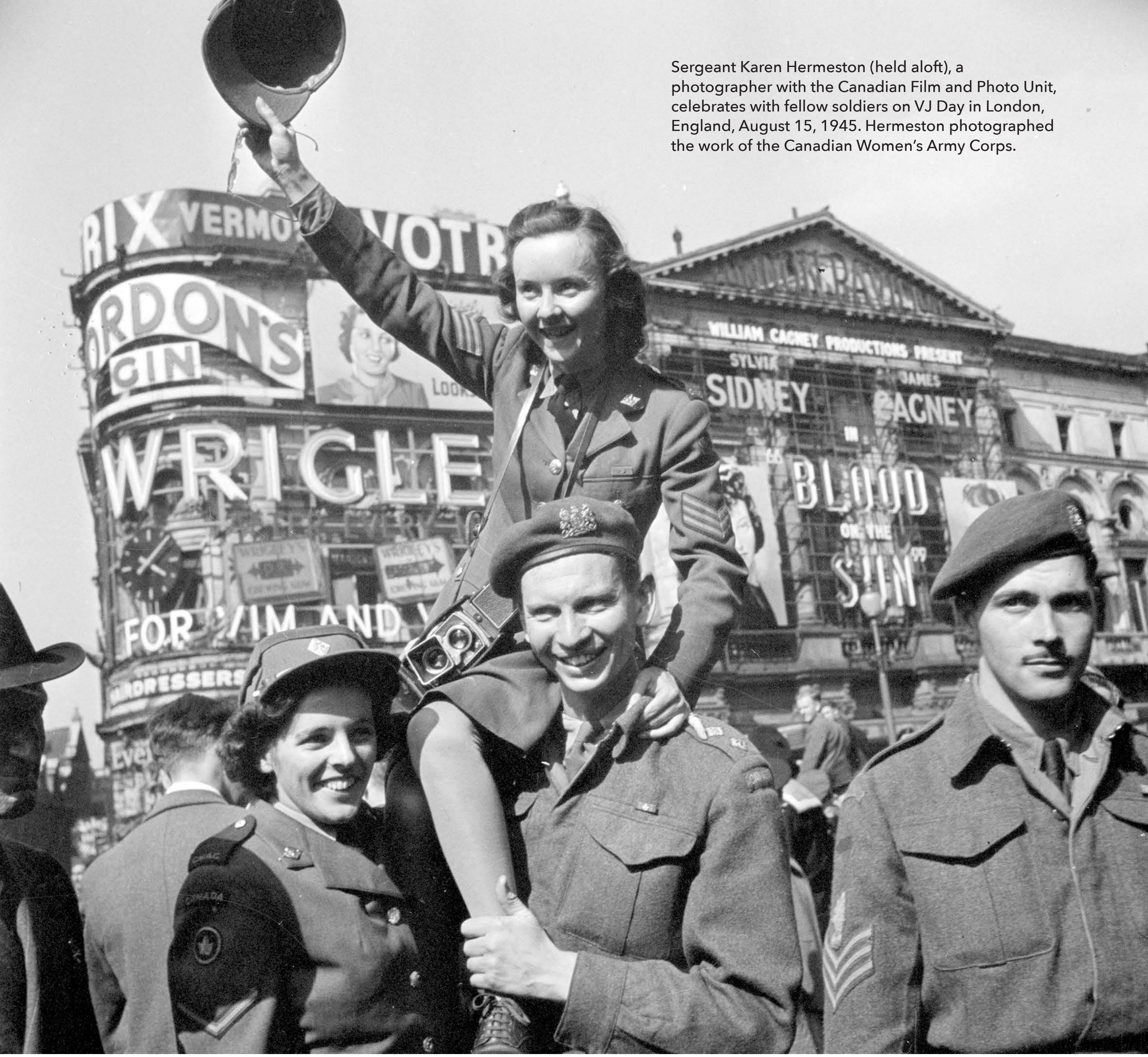
However, there was more footage recorded by the CFPU on D-Day. This footage was shot from landing craft, and one sequence in particular stands out. It recorded the North Shore Regiment soldiers along the far left flank of the Canadian invasion beach. With the camera having been placed slightly above the crouched infantrymen, the footage depicts the fear and tense moments before battle. As expectation builds, the doors to the craft are flung open, revealing the dark French shoreline of houses ravaged by war. The infantrymen seem to hesitate a second and then push forward to meet their fate.

Archival evidence has revealed how this footage was recorded. A number of landing craft were equipped with unmanned fixed cameras that had recently been acquired by Malone, the Canadian PR head, from the American Public Relations Office. Malone described the cameras in a letter: "They can be fixed on the front of a landing barge or a leading tank and all that is required is a button to be pushed." Very little is known about these cameras and who activated them, but as the boats closed in on the shore it was likely one of the soldiers or sailors aboard the landing craft who triggered them, since the cameras had only limited film to shoot a few minutes worth of footage. There were up to fifteen cameras clamped to the landing craft, and these were salvaged at some point after the landing.

After the Canadians killed or drove the Germans back off the beaches, the cameramen canned and bagged their footage, and it was sent back to Britain on one of the returning ships. The London office was anxiously waiting for it and immediately processed and cut the film. McDougall, now a major, described the reception of Bill Grant's material at Supreme Headquarters Allied Expeditionary Forces: "We sat through about three or four thousand feet of rather dull American stuff, having to do mainly with preparations and embarkation. Then came Grant's stuff. And it was good. It was bloody good. All through the theatre you could hear people whispering to each other and muttering as good shot followed good shot."

The quality of Grant's footage has secured its place in history, but in the world of newsreels what also matters is the scoop. And in this case the film unit also won. The footage of the Canadian landings on Juno Beach was the first to be seen around the world. American and British newsreels used the Canadian footage, with the identifiable Canadians in the vanguard of battle. Headlines such as "Invasion Pictures Scoop by Canucks" were run in the newspapers, and soon British and North American audiences were watching the Canadians landing on D-Day.

Malone had hoped that Canadians would get the scoop that day. What they got was so much more. The film footage of the Canadians landing at Juno beach, through its reuse in modern



Sergeant Karen Hermeston (held aloft), a photographer with the Canadian Film and Photo Unit, celebrates with fellow soldiers on VJ Day in London, England, August 15, 1945. Hermeston photographed the work of the Canadian Women's Army Corps.

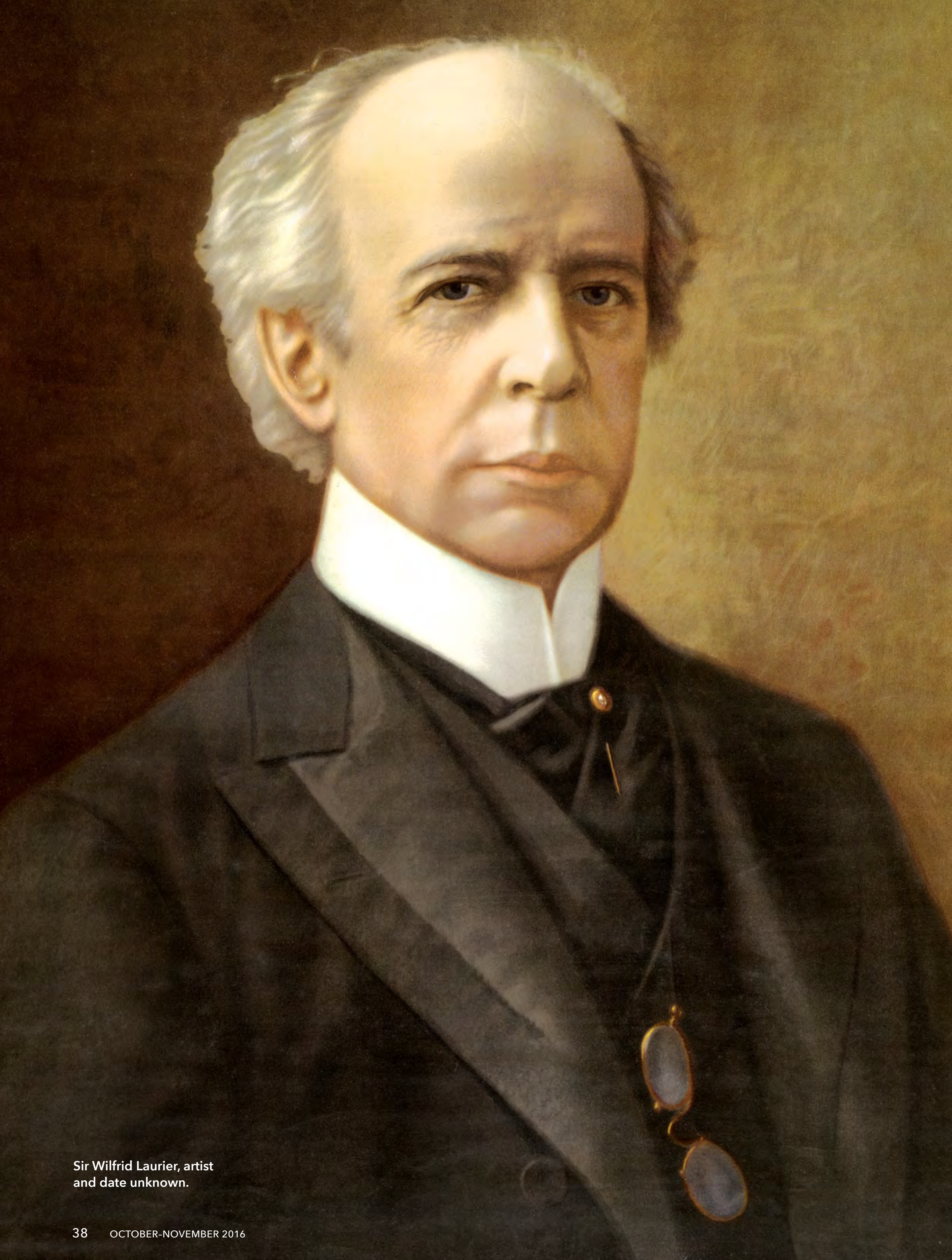
documentaries, is among the most iconic footage of that historic battle, and perhaps in all of Canadian history.

After the D-Day scoop, the film unit continued to capture the Canadians in battle through the fierce Normandy fighting, the liberation of the Netherlands, and the battles into western Germany. In pursuit of scoops, and in documenting the history of the Canadian army, the CFPU suffered many casualties. One of them was the former Hollywood cameraman, Jimmie Campbell, who was killed while filming a mortar attack near Caen, France, in July 1944.

After the war, most of the original footage shot by the unit was eventually stored in a warehouse in Quebec, near the National Film Board of Canada offices. On July 23, 1967, the building caught fire, and close to a million feet of motion picture footage — including some of the unit's work — was destroyed.

Fortunately, copies of some of the unit's productions and footage exist and were preserved by Library and Archives Canada as well as other archives in Canada. The NFB had also copied and used much of the best footage to produce its Canada at War series, broadcast in 1962. As well, some copies of the film unit's footage exist in other newsreels and newsreel archives, like British Pathé and Fox Movietone.

Over the years, the unit's films have been reworked into modern news stories and documentaries, continually fulfilling the mandate of the film unit. Through this footage, Canadians can witness the service and sacrifice of Canada's soldiers and reimagine the war that shaped the course of modern history. We might also remember the soldiers behind the lenses who scored some of Canada's greatest scoops.



Sir Wilfrid Laurier, artist and date unknown.

LAURIER'S SUNNY WAYS

On the 175th anniversary of Wilfrid Laurier's birth, three writers weigh in with their thoughts on a prime minister who stood firmly on middle ground.

by Nelle Oosterom

Wilfrid Laurier loved to read. As a boy in mid-nineteenth century Quebec, he was familiar with morality tales told by the ancient Greek slave and storyteller Aesop. In one of Aesop's fables, the sun and the wind hold a contest of strength; the sun, with its warm and kindly approach, wins. From this fable Laurier articulated his approach to politics — the sunny ways of gentle persuasion, conciliation, compromise.

Fast-forward to the present. Sunny ways are again in vogue — although often misunderstood to mean unbridled optimism. Laurier, whose pensive face stares out at us from the five-dollar bill, may have sounded overly confident when he declared that "the twentieth century belongs to Canada," but he was no fool.

As a French Canadian, he saw that Confederation could overwhelm the rights of the francophone minority and he initially opposed it. But once Confederation took place, he did his best to hold the country together. Although he doubted English Canadians would elect a French Canadian to lead them, they did. He held office for fifteen years, the longest unbroken stretch of any prime minister.

Tremendously popular in his time, Laurier continues to be respected today. Historians rank Laurier among the top three of Canada's prime ministers — the others being John A. Macdonald and William Lyon Mackenzie King.

November 20 of this year marks 175 years since his birth, so it's timely to look back at Laurier and what his legacy means to us today. In this article, we interview Réal Bélanger, a biographical historian of Laurier and the co-director of the *Dictionary of Canadian Biography*, Senator André Pratte, the former editor-in-chief of *La Presse*, and Roy MacSkimming, author of the novel *Laurier in Love*. Each offers a unique perspective on a complex man whose words from more than a century ago continue to ring true today.

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What influenced Wilfrid Laurier in his early life?

Réal Bélanger: The first influence was his family. Laurier's father was a surveyor with a vision. He was mayor of his municipality and was very active in politics, particularly the politics of the Rouges — as the Liberals were then called in Quebec. His mother was passionate about literature, art, and nature, and she left an impression that stayed with Laurier all his life.

During his student years, there were his professors and friends. In 1852, he went to school in the town of New Glasgow, about ten kilometres from his home in Saint-Lin, where he came into contact with anglophones. After that he attended Collège de l'Assomption, which at the time was strongly ultramontanist [promoting the authority of the Church in civil matters] — a movement and a vision which Laurier did not like but which would preoccupy him throughout his life. Then he discovered the Institut canadien and the Rouges in Montreal. These were all influences that would have a significant impact throughout his life.

Roy MacSkimming: Laurier was of the ninth generation of a family that traced its Canadian roots to 1642. Canada was in his blood — a French Canada, of course — but he also learned to live with the difficult reality that his ancestral home was now part of the British Empire. As a boy in New Glasgow he read Shakespeare, Milton, and Burns and spoke English fluently with a Scots inflection.

His strongest female influences were his mother, Marcelle — she named him Wilfrid after the hero of Walter Scott's novel, *Ivanhoe* — and his stepmother Adeline, who loved him as her own. Laurier would always be comfortably at home in the company of women.

Senator André Pratte: When he was very young his father sent him to board with two English-speaking families that he knew. One was Protestant, the other was Catholic. So he had an experience very few young Quebeckers living in rural areas had. He came to see Protestants as ordinary people whose faith was not an obstacle to being good, generous people. At that time it was extremely important, because the Catholic Church was very powerful and being a Protestant, in the view of the Catholic Church, was very bad.

How would you describe his personality?

Bélanger: Laurier had a fairly complex personality. He was a man of distinction but also a simple man. He was extremely charming and courteous, traits that were fairly uncommon in his time. He was open, honest, at times courageous and determined, and he was unflinchingly loyal to his friends.

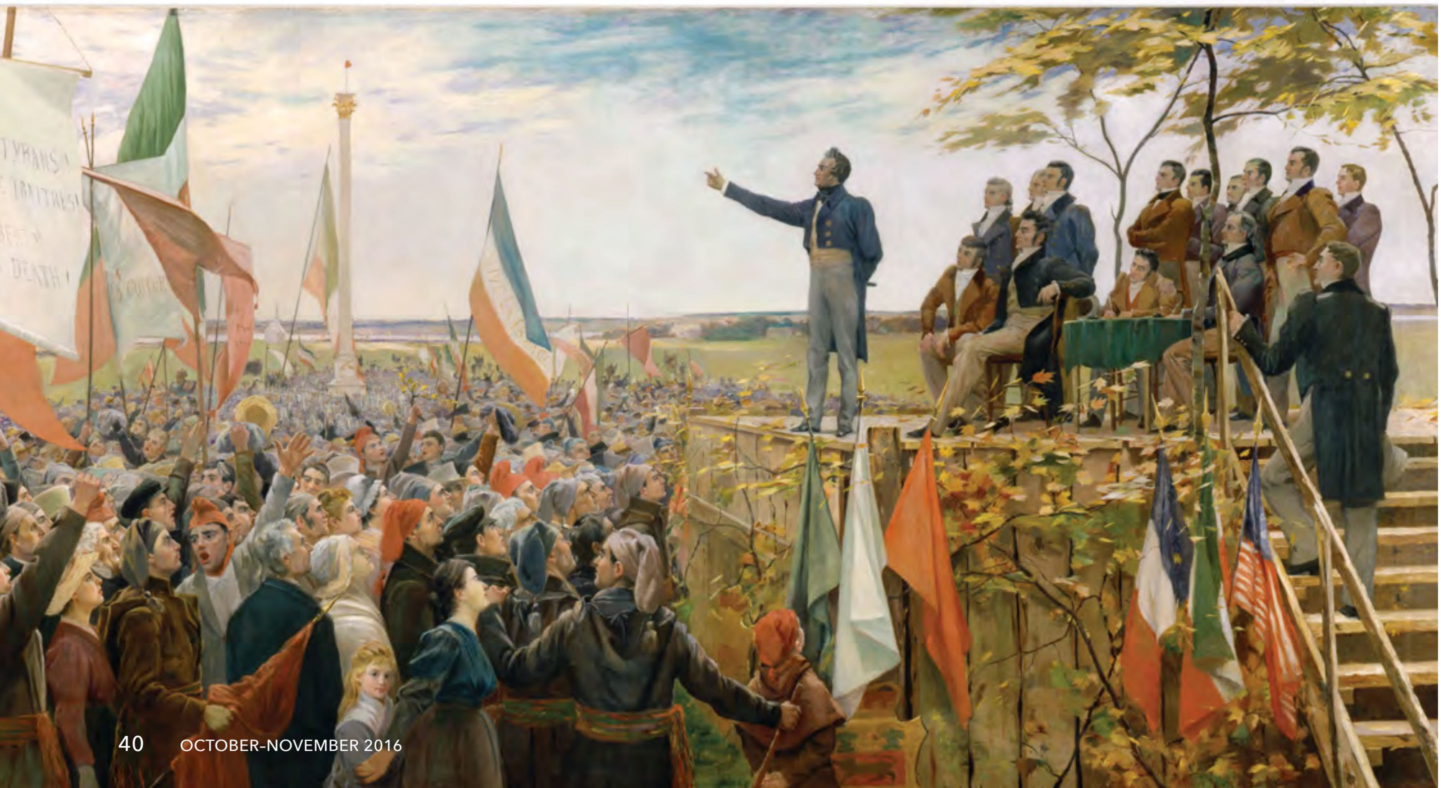
But he was also a dreamer. He was inclined to contemplation, preferring reading to sports. He was a romantic who could be captivated by a beautiful landscape. He was also a generous humanist who believed strongly in tolerance and freedom. He was a pragmatist who favoured compromise and disliked one-sided outcomes.

He was not always a hero. According to some, he was without feelings, without strong convictions on any subject. To others he was a man who always wore a mask, always played a game. To them, his smiles, like his sorrows, were calculated.

So he was somewhat of a contradiction. In fact, Laurier was a man of many parts.

MacSkimming: All his life Laurier was a paradox: a mixture of self-doubt and self-confidence, idealism and realism, romantic French sensibility and steely English resolve. Above all he was highly charismatic. His sunny ways won the people's hearts, but once accustomed to power he wielded it like a sword to achieve his goals.

Pratte: One thing that is certain is that he was a very kind man. Even his political enemies had a hard time disliking him. In his speeches and in his correspondence with people who were very



MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

Upper left: Wilfrid Laurier in 1874, the year he first won election to the House of Commons as a Liberal MP.

Upper right: Zoé Lafontaine, Laurier's devoted wife, in 1878.

Lower left: Émilie Lavergne, Laurier's close friend and possible mistress, circa 1897.

Lower right: Armand Lavergne, Émilie Lavergne's son, who many contemporaries thought bore a striking resemblance to Wilfrid Laurier. As a Quebec nationalist, he would grow up to become a thorn in Laurier's side.

Opposite page: *Assemblée des six-comtés,* by artist Charles Alexander Smith, depicts Patriote leader Louis-Joseph Papineau speaking in 1837 during the Rebellion of Lower Canada. Wilfrid Laurier's father and grandfather supported the Patriotes, who later became the Parti Rouge. Laurier listened to radical Rouge politicians in his youth but eventually settled for a more moderate brand of liberalism.

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critical of him, he is always very polite. We tend today to think that negativity in political campaigns is unique to today's politics. But politics in Laurier's time was quite tough and accusations flew. However, Laurier was quite different. He was critical of his adversaries' arguments, but he was not critical of them as people.

As he got older, he developed a noble presence, so that people felt at once close to him. Yet at the same time he held himself at a respectful distance. He was not the kind of politician who would slap people on the back and say, "Hey, how are you." Nor was he arrogant. He was a gentleman, really.

The Catholic Church tried to stop him from winning back his seat in an 1877 byelection. What happened and why?

Bélanger: Because the Conservatives and the Church didn't like Laurier and Liberals of all kinds, they did everything they could to make sure he was defeated in the Drummond-Arthabaska byelection. There were heated head-to-head debates with crowds turning to violence and one man even being killed.

During the campaign, Laurier was portrayed as someone who had never bothered to have his children baptized, despite the fact he had no children. He was said to be a Protestant minister in favour of priests marrying. It was even said that Laurier brought the guillotine to Canada so that French Canadians could wade in the blood of priests!

Another tactic used was corruption. Louis-Adélard Senécal [a businessman] was instrumental in buying a significant number of votes. So naturally Laurier lost. But Laurier later ran in a different riding, this time in Quebec East. And this time he won.

Pratte: Laurier was treated like any other liberal because the Church feared liberals. Whether they were moderate or radical, all liberals were perceived by the Church as dangerous. They saw them as being like liberals in France, where they were seen as being behind revolutions. So the priests in the local churches would tell their parishioners not to vote for the Liberal Party candidate. If you did, you would commit a mortal sin and you would go to hell. For many French Canadians at the time, who had little education, it was a threat they took very seriously.

At first, Laurier was not in favour of Confederation. Why? And what made him change his mind?

Bélanger: In fact, from 1864 onward and until Confederation, on July 1st 1867, Laurier adopted the main arguments of the Parti Rouge, which were very much against Confederation. His opposing views were expressed in speeches in Montreal and

Prime Minister Wilfrid Laurier campaigns for re-election in 1908. At age sixty-seven, Laurier was returned to office for his fourth consecutive term with a majority government.

in newspaper articles, the most noteworthy being in *le Défricheur* — Laurier was even at one point that newspaper's editor. Laurier argued that Confederation would be the death of French Canada, since it would be detrimental to its interests and its autonomy — it would be swallowed up by the English Canadian majority. And he was opposed to the fact that the French Canadian people were not consulted. Moreover, he deemed it important — and this is often overlooked — that French Canada demand and obtain a free and separate government. So this was the position taken by the man who some thirty years later would lead the country whose creation he was now trying so hard to prevent.

LAURIER'S LOVE LIFE WAS REALLY QUITE COMPLICATED.... AROUND 1874, HE MET ÉMILIE BARTHE.

Laurier changed his mind after Confederation took place. He was simply following his party's decision. Parti Rouge leader Antoine-Aimé Dorion accepted what was essentially a done deal and decided to work within the Confederation in order to lessen the damage and the pain felt by French Canadians under this new administration. Laurier did the same. He always takes things as they are and so he accepts Confederation for what it is.

Laurier is seen as one of Canada's greatest political orators. Which of his speeches or statements stand out for you?

Bélanger: It depends on what you mean by the greatest. I would say the first really important one for him was his speech of June 26, 1877, in Quebec City on liberalism. By setting out a concept of moderate liberalism, as opposed to the radical liberalism he had previously supported, he became an important figure on the national stage. And his concept of liberalism gave his party a welcome boost.

The second, I would say, was a speech he gave in the House of Commons, on March 16, 1886, on the question of [francophone Metis leader] Louis Riel and his recent execution. "We cannot make a nation of this new country by shedding blood," he asserted, "but by extending mercy and charity for all political offences." Basically, Laurier proposed that Canada could build a solid foundation and rally the two founding peoples, as they were called at the time, through charity and tolerance.

The other speech that I think was very important was the one he gave on May 10, 1916, in the House of Commons, following the Ontario government's adoption of Regulation 17, which limited the use of French as the language of instruction and communucation to the first two years of elementary school. Laurier eloquently pleaded the cause of citizens of French descent in Ontario.

MacSkimming: Among his statements, I find this one from 1911 absolutely compelling: "I am branded in Quebec as a traitor to the French, and in Ontario as a traitor to the English. In Quebec I am branded as a jingoist, and in Ontario as a separatist. In Quebec I am attacked as an imperialist, and in Ontario as an anti-imperialist. I am neither. I am a Canadian. Canada has been the inspiration of my life."

And I was also struck by this 1894 quotation — contemporary readers may notice a similarity to the last public statement by the late New Democratic Party Leader Jack Layton: "And in all the difficulties, all the pains, and all the vicissitudes of our situation, let us always remember that love is better than hatred, and faith better than doubt, and let hope in our future destinies be the pillar of fire to guide us."

Pratte: In his speech of June 26, 1877, Laurier uses his deep knowledge of European history to show why Canadian and Quebec Liberals are different, and how their models are British models of liberalism. This is very clever, because the Church is very loyal to the British Crown and appreciates the stability that the Crown provides.

He also tells the Church, we don't mind if you meddle in politics, but what you cannot do is impose your will on people because, if you do so, you will provoke what you fear the most — revolution.

It's a brilliant strategy. It will not convince the Church, of course, but it will convince Liberals themselves that they have in Laurier a new leader, and it will be the beginning of a pivot from Rouge radicalism to more moderate liberalism.

Laurier was often reluctant to take on leadership. Why?

Bélanger: Essentially for four reasons: Leadership wasn't to his liking, his health was poor, he wasn't wealthy, and he didn't believe that a French Canadian could lead a national party.

MacSkimming: He anguished over going deeply into debt, since party leaders were inadequately paid and were expected to cover many political expenses — such as dinner parties for important guests — out of their own pockets. He would certainly have been better off financially had he just remained a lawyer in Arthabaska. To help him out, the Liberal Party purchased an Ottawa home for the Lauriers, now a National Historic Site, where Laurier's successor Mackenzie King later lived.

Pratte: Even after he had agreed to accept the leadership, you can find many letters where he said I'm going to quit and go back home to Arthabaska, to live the quiet life of a simple lawyer. So it's quite paradoxical that he stayed on so long. I can never make out if that reluctance was sincere or not.

His reluctance may sometimes have been a strategy. During one crisis in his government, he wrote a letter of resignation, knowing full well everyone would rally around him because there was no successor. So he could use his threat of resignation as a tool, as a strategy to rally people around him.

What are your thoughts on Laurier's love life?

Bélanger: Laurier's love life was really quite complicated and really heated up around 1896–97 to 1900. He had married Zoé Lafontaine in 1868, whom he had met in Montreal. But around 1874, he met Émilie Barthe, who became the wife of his associate

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Joseph Lavergne. Although Zoé was a good wife for Laurier, she didn't have — how would I put it? — the stature of Émilie. Like Laurier, Émilie loved literature, was very cultured, and travelled in elite social circles. So this woman captivated Laurier, and he fell in love with her. I think the letters he wrote her attest to his love.

Even though this love was strong, and in spite of the rumours — one of the rumours was that Armand Lavergne, the son of Émilie and Joseph Lavergne, was actually Laurier's son — I believe the relationship remained platonic.

Generally these rumours didn't harm Laurier's career, until he became prime minister in 1896. That same year, Laurier appointed Joseph Lavergne judge for the Ottawa district, which meant that Émilie came to live in the Ottawa area. She attended all the soirees, she had considerable presence, she was a remarkable hostess, and Laurier saw a lot of her. So people began whispering, and the rumours got stronger, to the point that Laurier realized he had to do something. Laurier sort of broke off the relationship around 1900–1901, when it looked like it could become a hindrance in Ottawa.

MacSkimming: Before he became prime minister, when he was in Arthabaska practising law, there was a ritual, usually in the afternoon, when he would rise from his desk and say to his law partner, Joseph Lavergne, "Joseph, if you will permit me, I will go and visit your wife," and Joseph would never refuse permission. So Laurier would tuck a book under his arm and walk four doors down the street to the Lavergnes' house, where he and Émilie would sit and commune over the latest book they were reading together.

Ostensibly it was a friendship based on a mutual love of books and ideas. There is no definitive proof that it was consummated, yet Laurier's letters to Émilie are filled with passionate romantic longing and an intense interest in her two children. Many observers noticed the resemblance between Laurier and her son, Armand Lavergne, who grew up to be a Quebec nationalist and a thorn in Laurier's side.

The affair was condoned by Zoé Laurier and Émilie's husband and became generally accepted in society, even after Laurier was prime minister. Zoé and Émilie were actually friends. They would go places together and do things together. Laurier finally ended the affair when Émilie, seeing herself as the power behind the throne, became overly demanding.

There was one incident in which Émilie insulted the guest of honour, a young Winston Churchill [who was on a North American speaking tour as a hero of the Boer War], at a Rideau Hall soiree. Émilie was quite a Quebec nationalist, very outspoken, and questioned Churchill about British motives in South Africa. [The incident was obliquely described in a January 1901 column in *Saturday Night* by Ottawa social columnist Agnes Scott.] Churchill was apparently very offended by her criticism of British actions. I think we can conclude that Laurier was quite angry at Émilie for antagonizing an important visitor.

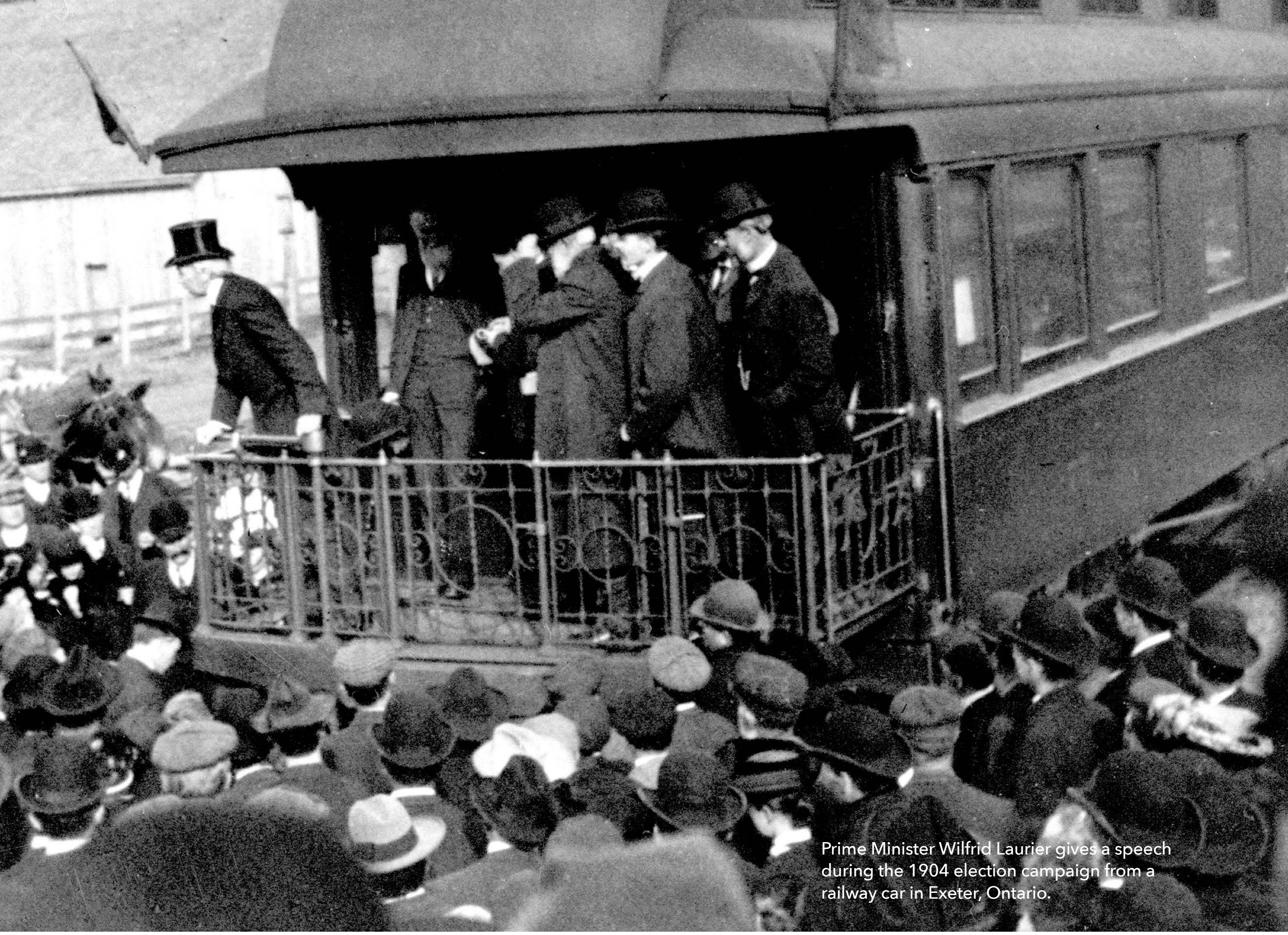
In any case, we know it's true that shortly after this Laurier effectively banished Émilie from Ottawa by appointing her husband to the bench in Montreal.

Pratte: There were rumours, but they did not affect his extraordinary reputation. After he became prime minister, he took the letters Émilie had sent to him and mailed them back to her, which seems to indicate he felt some embarrassment at having those letters. We know he had a very long marriage with Zoé. They had no children, and they were very close until the end of his life.

THE RISE OF LAURIER

1871 Wilfrid Laurier begins his political career as a member of the legislative assembly of Quebec. He represents his home riding of Drummond-Arthabaska.

1874 Laurier is elected to the House of Commons, where his eloquence first comes to attention. He is appointed minister of inland revenue in 1877.



Prime Minister Wilfrid Laurier gives a speech during the 1904 election campaign from a railway car in Exeter, Ontario.

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He suffered from ill health for much of his life. How did that affect his career in politics?

Bélanger: He always feared tuberculosis, which had killed his mother. And for a long time he thought he himself was dying of tuberculosis. He frequently coughed up blood before he moved to the Bois-Franc region in 1866–67. In the early 1900s, he even feared he had cancer. So his health problems definitely slowed him down, made him hesitate to pursue his career, and to assume the leadership of his party. He often had to take it easy, had to limit his activities, take breaks, even take vacations, which wasn't a standard custom in those days. At times, he even considered ending his career. But his passion for politics was so strong that, in the long run, despite the worry, he always forged on.

MacSkimming: Laurier was a bit of a hypochondriac. Though he naturally feared the tuberculosis that had killed his mother and sister, he initially used it as a reason not to marry Zoé, until a doctor disabused him of his belief that he carried the disease. He continued to be troubled by a bronchial cough but was nonetheless able to meet the physical demands of office. The devoted Zoé watched over his health and diet, insisting he travel with his own clean bed linens. Laurier lived to the ripe old — for the times — age of seventy-seven, dying in harness after an astonishing thirty-two years as Liberal leader, fifteen of them as prime minister.

What was Laurier's attitude towards the rights of Indigenous peoples?

Bélanger: It can't be said that Laurier's position on Indigenous people differed greatly in substance from that of John A. Macdonald's Conservatives. This is clear from a speech he gave to the House

1896 He becomes Canada's first French-Canadian prime minister, a position he will hold for fifteen years, the longest unbroken mandate in Canadian history.

1897 Laurier represents Canada at Queen Victoria's Diamond Jubilee and receives a knighthood. He also resists Britain's call for an imperial federation.

1899 English and French Canada are split over participation in the Boer War. Laurier compromises by sending a volunteer force to South Africa.

of Commons on April 20, 1886. While he said he was sympathetic to Aboriginal claims, deep down he shared the view of many others regarding the need to "civilize" Canada's Aboriginal Peoples, whom he called "savages," as did everyone in those days. The prevailing notion was to civilize them by, for example, placing children in residential schools so they could be assimilated into white culture.

I'll conclude by adding that, in 1899, Laurier's government signed Treaty 8, one of the end results of which was that the Indigenous people relinquished title to much of what are now northerly portions of Alberta, Saskatchewan, and British Columbia as well as a southerly portion of the Northwest Territories.

Firebrand Liberal MP Henri Bourassa was often at odds with Laurier.

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Pratte: Laurier was liberal in his thinking but not immune to the prejudices of his day on many topics, whether it was about the rights of Indigenous people, the right to vote for women, or the rights of immigrants, for instance.

What were some of the biggest challenges that Laurier faced as prime minister?

Bélanger: His biggest challenges are reflected in his objectives when he came to power. At the outset, it was to reinvigorate the country, which had been hard hit by the economic depression a few years earlier and by the fierce cultural and religious animosities between French-Canadian Catholics and English-Canadian Protestants. As a result, Laurier also had to rebuild national unity, which had also suffered greatly.

Another of his objectives was to change the nation's mood, to get rid of the bitterness Canadians were feeling. He wanted to give people hope. So when he came to power he wanted to expand the country's development opportunities and undertake large-scale projects. He wanted to make sure the twentieth century became, as he put it, Canada's century. So his goal was tangible development.

Another challenge for him was to develop the West through immigration, and in so doing to create new provinces. He wanted to reconsider the relationship between Canada and the English motherland as well as the relationship with the United States. He wanted to bring Quebec solidly into the fold of the Liberal Party and to make the Liberal Party open, biracial, and much more pragmatic. Those were the challenges he took on when he came to power, and he accomplished several of them.

Pratte: His greatest challenge and his greatest legacy were the same. When we talk of the sunny ways of Laurier, it's about his approach to convincing the different groups that compose Canada to work together. He did not try to impose the solution of the majority — or the minority. He tried to get people to work together by rational argument. That's the sunny way, right? But that way of doing things was always challenged by events, or by the majority, or by extreme groups.

It was extremely difficult for him to hold on to this approach and make it work. When he lost the 1911 election, he may have thought his sunny ways were not working, that prejudice was winning. It was a huge challenge.

Laurier was always looking for compromise. Is there anything on which he didn't compromise?

Bélanger: I think one area in which he would never have agreed to compromise is the way in which he led his government. He was truly the master of his administration.

Pratte: You know, Henri Bourassa [a Quebec nationalist who often clashed with Laurier] said something like that if Laurier were to arrive in hell, he would attempt compromise with the devil. It's not far from the truth. There's not much Laurier would not compromise on, except the unity of the country. Sometimes his compromise went too far, at least when it came to the French minority.

What do you think was his biggest mistake?

Bélanger: A political statesman of his stature has many success stories but he will also make mistakes. Among Laurier's mistakes there is one that had major repercussions for Canada's cultural evolution. It was when Alberta and Saskatchewan were being created in 1905. In keeping with the Constitution, Laurier wanted these new provinces to have separate schools, denominational schools, to ensure the survival of the country's bicultural dimension in these prov-

THE TRANS CONTINENTAL LINE

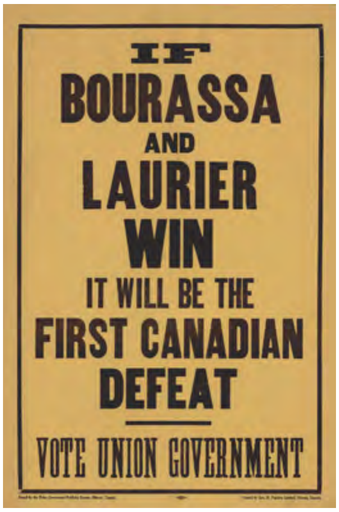
1903 Laurier begins construction of the new National Transcontinental Railway (NTR), a popular move at the time but it will lead to huge cost overruns.

1905 Laurier creates the new provinces of Saskatchewan and Alberta, but his bid to ensure separate schools for their francophone minorities fails.

1910 Pressured to help finance Britain's navy, Laurier compromises by creating a Canadian navy that can be placed under British command in times of war.

inces. But the English-Canadian Protestant majority and its ministers refused Laurier's proposal. So Laurier had to concede and return to the status quo that previously existed in these territories.

In my opinion, that was a big mistake. He should have stood up to the objectors and waged the battle of his political career. This was probably the country's last chance of finding the means to become a truly bicultural nation.



A 1917 campaign poster attacking Quebec Liberals fed wartime fears.

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Laurier never had a chance to retire and rest on his laurels. What made the last years of his life difficult?

Bélanger: Laurier lost power on September 21, 1911, and became leader of the Opposition until his death in 1919. So Laurier still had lots of work to do after his defeat. First he had to oversee the rebuilding of his party. That was successful until 1917, and that was important. Then he had to deliver a strong and credible opposition in the House; that was successful. He also wanted to ensure that his work would not be undone by the new prime minister, Robert Laird Borden. In this, he was partly successful.

During the First World War, Laurier's intent was ensuring that Canada did its duty, so he contributed to many recruitment efforts for the war. He also wanted to prevent negative fallout from the war and conscription. That was a failure.

His party was left quite divided, with several of its most prominent members, its MPs, joining Borden's Union [coalition] government. And there is no denying that the country was left divided. So at the end of his political life, the overall goals of his career — which were to build a solid and united biracial party and to build national unity — those two goals were shattered.

Pratte: After the war was over, he reached out to Liberals in English Canada and called for a rebuilding of the party. He was by then pretty old, he had been leader of the party for thirty years, and he was still interested in building the party and forgetting the conflicts of the past. I find that quite impressive and quite moving.

What do you think is Laurier's greatest legacy to Canada?

Bélanger: I believe his greatest legacy is to have shown Canadians that compromise and conciliation are the best ways to govern, to build, and to consolidate this country, a country made up of so many different and opposing elements. But his career also showed that if compromises too often satisfy only the majority, in the end they will fail.

MacSkimming: Laurier's great legacy was twofold. The first is recognition of French Canadians as equal founding partners in the nation. His other legacy was advancing Canada along the road to full nationhood. Laurier's assertion of Canada's autonomy at imperial conferences and his creation of a Department of External Affairs were important steps toward that goal.

Pratte: Foreign affairs was where he had great success in breeding a new sense of Canadian nationalism. But to me his "sunny ways" was his greatest legacy, and it's as pertinent today as it was then. I just hope that the fact it's used today by one politician of one political party does not taint it by a partisan perspective, because to me sunny ways do not belong to one particular party. The sunny way is the only way to maintain Canada as a united project of a diverse group of people.

Otherwise, there's no concrete policy you can put his name beside. You can't say he was a great railway man or free trader. His policy was uniting Canada, and the rest was accessory to that.

How does Laurier compare to politicians today?

Pratte: Someone like American President Barack Obama reminds me of Laurier, in a way. He's certainly the same kind of public speaker Laurier was, and there's a kind of naïveté in Obama that you could find in Laurier also. I think Laurier's great legacy was his approach to politics, not concrete achievements. And maybe the same can be said of Obama.

And, of course, both came from minority populations.

Pratte: Absolutely. If Laurier had not been prime minister, who knows, maybe no French Canadian would have been prime minister. Maybe French Canadians would have felt so estranged from the rest of Canada that they would have chosen to go their separate way long before the separatist movement of the 1960s. Who knows?

Text compiled with assistance from Jean-Philippe Proulx, Joanne DeCosse, and Linda Larocque.

1911 Laurier loses the federal election to Conservative leader Robert Borden. The loss comes after Laurier's push for freer trade with the U.S. backfired.

1917 While supportive of the war effort, Laurier's stand against conscription splits his party and leads to the election of Borden's coalition Union government.

1919 Opposition Leader Sir Wilfrid Laurier has a stroke and dies on February 17 at the age of seventy-seven. About 100,000 people attend his funeral.

A Franklin expedition skull found near the site NgLj-3 on King William Island.

PHOTO BY ANDREW GREGG, USED WITH PERMISSION

OPEN BOOKS

An enduring mystery

"Of all the explorers who have ever gone missing, none has inspired so long, so persistent a search as has Sir John Franklin, whose final Arctic expedition was last seen off the coast of Greenland in the summer of 1845," writes Russell A. Potter in Finding Franklin: The Untold Story of a 165-Year Search.

When Franklin's ships HMS Erebus *and HMS* Terror *failed to return to Britain, their disappearance set in motion an enduring fascination with the fate of their crews as well as a series of organized searches that began in the following years.*

In 1854, Arctic surveyor Dr. John Rae of the Hudson's Bay Company returned to Britain with detailed Inuit testimony as well as relics that included pipes, watches, and even Franklin's medal. He received the ten-thousand-pound award for "ascertaining the fate" of Franklin, but many rejected suggestions that the ships' crews had resorted to cannibalism.

Franklin's wife, Lady Jane Franklin, sponsored several searches for the party, including one led by Francis Leopold McClintock, who returned in 1859 with records that confirmed John Franklin's death on June 11, 1847, but indicated neither a cause of death nor a final resting place. Her efforts are credited with maintaining initial interest in the expedition's fate, but since then many others have caught the Franklin search bug.

Inspired Expedition

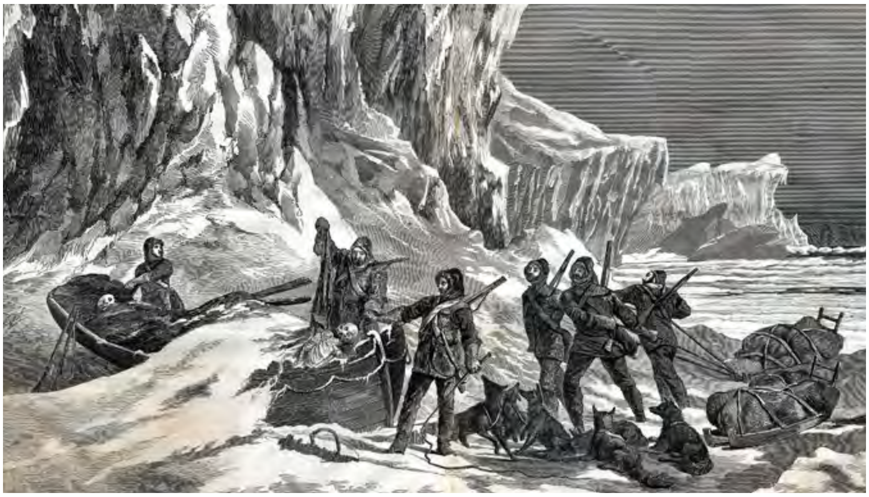
by Russell A. Potter

Barry Ranford was a photographer and high school art teacher in Palgrave, Ontario, about forty miles northwest of Toronto. He lived by himself in a converted gristmill far from town, where he had rigged up a turbine in the old millrace so he could generate his own electricity. Like Charles Francis Hall before him, he had little background or prior history of Arctic interest, no training as a historian or archaeologist, and no knowledge of Inuit culture. Yet, to many, he became the most significant figure in the search for traces of Franklin since Rae. It was his search, after all, that led to the recovery of the largest modern cache of Franklin remains and physical artifacts, including the bones that corroborated earlier findings of lead poisoning, and provided — most significantly — clear evidence that the final survivors had indeed turned to cannibalism. And, although his death by suicide a few years after his first discoveries ended his own career as a searcher, he influenced a generation of amateur Franklin detectives who continued to visit King William Island for nearly a decade afterwards.

It was, by some accounts, a book given to him by his son that started Ranford's Franklin obsession; no one seems to recall *which* book, but I like to imagine that it was McClintock's *Voyage of the 'Fox' in the Arctic Seas*. Whatever it was, Ranford was soon devouring every book about Franklin he could get his hands on, and when researcher David Woodman's account of the Inuit evidence was published in 1991, he read it with tremendous interest. He was particularly struck by the accounts of Franklin's men as they struggled southward down the coast of King William Island. How could the remains of so many have gone missing? Where was In-nook-poo-zhee-jook's second boat, the one filled with bones, or the skeletons reburied by Frederick Schwatka? And then there was the large tent full of bodies described in the Inuit testimony — had it been a sort of field hospital for those too ill to carry on? Surely some trace of such a place must still remain.

And so, in the summer of 1992, Ranford, along with his former photography student Mike Yarasavich, flew up to King William. They brought their supplies with them in backpacks and a sort of modified garden cart with heavy-duty wheels, which they planned to haul down the entire western coast of the island, watching the ground beneath their feet, looking for any traces of Franklin's men. They found the going rougher than they had realized, and the plan almost went awry a week into their trek when Yarasavich came down with flu-like symptoms; for a time, Ranford had to haul *him* in the cart. Eventually, as they neared the area of Erebus Bay, where Schwatka had found the three skeletons, Ranford just let Yarasavich sleep at their camp and used the time to pace back and forth, his gaze unrelentingly directed at the ground. The surface there — broken limestone, gravel, and patches of thin soil that supported only moss and lichen — was monotonous in the extreme; everywhere one looked, it seemed the same. It was no wonder, Ranford realized, that so few had found any remains before.

It was on almost the last day, when the two men would have to leave in order to meet their plane at Gjoa Haven, that Ranford spotted it. In his own words: "Retracing a line for a second time, I saw from a distance what looked like a bleach bottle. A bleach bottle on the western side of King William Island made little sense, and as I moved forward, increasingly transfixed, the bottle resolved into a human skull bleached white by time. Then suddenly, I became aware of another skull close by. And then another. I was surrounded by bones. Femurs, a pelvis, two jawbones, and part of a vertebra lay white on the rocky limestone, or half-buried, protruding through a carpet of dark green moss." Although he didn't realize it quite yet, what Ranford had stumbled upon was almost certainly In-nook-poo-zhee-jook's place of bones. Not being an anthropologist, though, he hesitated. These might be Inuit bones, after all — how could he be sure? And then something else caught his eye: "It was deeply embedded in moss, and it was warped and covered with a yellow lichen that almost camouflaged its true nature — a machine-stitched boot sole with a square, Victorian-style toe, the footwear of some unlucky sailor."



An 1859 image from *Harper's Weekly* portrays the "boat place" where Francis Leopold McClintock's expedition found remains of Franklin crew members.

COURTESY RUSSELL A. POTTER

There could be little doubt that these, then, were Franklin-era remains. He stayed as long as he could, searching the ground for some more absolute evidence, and spotted bits of rope, nails, grommets, and small fragments of wood. These, he realized, could well be the remains of a boat with a sail, its planks long ago carried off by Inuit. Further searching revealed a pattern: Here, on a slightly elevated island surrounded by tidal mud, a boat had lain; there, up a slight slope, was a stretch of level ground that might have been a tent place. The more widely scattered bones seemed to be partway down the slope; perhaps these were individuals who had died when their comrades were still able to drag them outside. Another cluster of remains nearer to where the boat had been suggested that this site, too, had served as a shelter for a time.

Lastly, he stumbled on a tiny, gilt brass button, bearing an anchor, rope, and crown. This he took with him, and later brought to the National Maritime Museum in London, where it was authenticated as matching those of Franklin's officers; there could be no doubt now. The only problem was how to investigate the site further. Ranford knew that, under the law, he could not touch or remove these remains without a permit and an archaeologist present. Yet, were he to simply report his findings, it was unlikely that anyone would actually come to investigate them. Funding, and time, were limited in the North, and his report might well be classed as just another account of a miscellaneous Franklin site with nothing new to recommend it. And so he tried a different tactic: He called the Prince of Wales Northern Heritage Centre — the agency then responsible for the site, since it lay in the Northwest Territories — and made them an offer that was hard to refuse: Either come and examine this spot or he would just go ahead and do it himself, permit or no permit. Ranford's gambit — some might call it blackmail — succeeded, and with assistance from the Polar Continental Shelf organization, an archaeological team was sent to the area the following summer.

Ranford was there to meet them; on this trip, he brought along his daughter Jennifer as well as John Harrington, the vice-principal at his high school, who had both caught his Franklin fever. Yet, even when he took them to the exact spot, the archaeological team — Margaret Bertulli and Anne Keenleyside — had a hard time seeing the bones. Ranford explained: his trick was to put himself in the mind of a starving Franklin sailor, scouring the land for something to gnaw on. And then, just as had happened when he first found the bones, the others began to see them: one, two, and then many. In all, excluding bones of seals and other Arctic fauna, they would find more than four hundred. Quite a few of the large bones were broken, just as the Inuit had said, and there were visible cut marks on many others. Later, using a scanning electron microscope, Keenleyside would confirm that these were deep, clearedged cuts, made by a sharpened metal blade. They were located at points where the large muscles joined the bone, the very places where someone intent on defleshing a body would have cut.

Some people refuse to believe that cannibalism could have occurred. They point to the numerous cuts on the small bones of the hands and suggest that these may be defensive wounds, made by men attempting to fend off an attack. The location and number of these cuts, however, is inconsistent with such a scenario; according to Keenleyside, these show either an attempt to remove the hands altogether — something the Inuit testified to having seen elsewhere — or perhaps to amputate fingers that had been lost to frostbite. Despite this, there are still some who, like Ernie Coleman, argue as did Charles Dickens that the Inuit set upon Franklin's innocent men. It suffices to me that, at the National Maritime Museum in Greenwich, whose shrine to Franklin includes the Victory Point record, Franklin's medal, spoons, and other relics, the caption is clear: "Several bones of Franklin's men have been found that have knife-scratches and marks on them that are usually associated with cannibalism. This is a normal resort of desperate humans, but the suggestion that the last of Franklin's men ate their dead companions was hotly rejected by Victorian society."

While at the spot, the searchers also identified, with Ranford's help, several nearby areas of human remains, including one that they designated NgLj-3, the site of three disturbed graves and at least two skulls; … even as the archaeologists did their work, though, Ranford wandered farther and farther afield; he told some of them he was looking for the "hospital site," where he believed that, at least for a time, those members of the expedition who were too weak to continue were cared for. They cautioned him not to touch or remove any remains he might find, then went back to their work. The season for such work is short in the Arctic, and neither they nor he felt that the opportunity should be wasted.

From Finding Franklin: The Untold Story of a 165-Year Search, *by Russell A. Potter. Reprinted with permission of McGill-Queen's University Press (2016).*

CECILIA MORGAN
Commemorating
CANADA
HISTORY, HERITAGE, AND MEMORY
1850s–1990s

A NATION'S CELEBRATIONS

Commemorating Canada: History, Heritage, and Memory, 1850s–1990s

by Cecilia Morgan
University of Toronto Press,
219 pages, $26.95

There are few master narratives in Canadian history, and historians rarely agree on how to interpret the past. Yet history is all around us, and it can be found in everything from novels to television shows, in local memorials or household heirlooms, and in events like Canada Day and Remembrance Day. We have a desire to make sense of the past, to commemorate events, deeds, and personalities, and to celebrate some of those who came before us.

Nonetheless, official commemoration without conflict is rare. The disagreement over how the Canadian Museum for Human Rights should display historical atrocities was an ugly affair. Other recent high-profile battles over history have included the refusing of statues of prime ministers on university campuses; the renaming of sites and places associated with colonial historical figures who are abhorrent to present sensibilities; and, of course, truth and reconciliation commissions. But struggling over how best to know ourselves is not unique to the twenty-first century.

Cecilia Morgan, a professor at the Ontario Institute for Studies in Education, recounts in *Commemorating Canada* how Canadians have always grappled with making meaning of their shared and divisive history. In this wide-ranging study, Morgan uses monuments, songs, textbooks, histories, parades, pageants, and material culture to explore how Canadians have marked and extolled their history and heritage over several centuries and across the country. In various chapters, she explores the role of history and memory in eighteenth- and nineteenth-century Canada, the many forms of public commemorations and pageantry, the ways of remembering war, historical preservation and the state, how tourism shapes remembrance, and the teaching of history.

Morgan exposes issues of power and authority, chronicling those individuals or groups who set out to shape interpretations. Explorers, military officers, and politicians were privileged for much of Canadian history, while the masses were forgotten. Morgan is particularly attentive to those who have been excluded from the traditional narrative — be it women, new Canadians, gays and lesbians, and First Nations — and she highlights the role that oral history can play in restoring their stories so as to be more inclusive.

The complex history of Louis Riel, and his trajectory from traitor, to hero, to founding father, makes for a compelling read. The book also untangles how local historical societies played key roles in curating stories about the War of 1812, Loyalists, and black Canadians. Historical sites — especially Louisbourg, with its layers of interpretation — are nicely unpacked, as are festivals ranging from St. Patrick's Day to Saint-Jean-Baptiste Day, Labour Day, and Empire Day. Some of these invented traditions have faded from observation over time, while others have taken on new meanings.

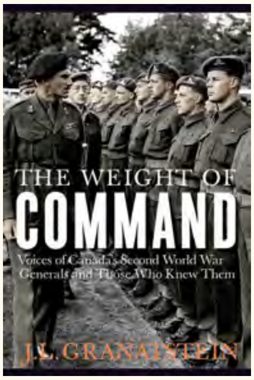
Many historical celebrations were local, such as Prince Edward Island's 1939 marking of the seventy-fifth anniversary of the Charlottetown Conference. Other commemorations were held across the country. The need for Canadians to come to grips with the terrible losses of the Great War resulted in the erection of thousands of community memorials, as well as national ones.

This is a book that should be widely read, even though, as Morgan moves rapidly through history, we often get a mouthful but not a meal. There are some tremendous gaps in the coverage, and while this reviewer is sympathetic to the author's ambitious project, how can there be no discussion of the enormous impact of J.L. Granatstein's book *Who Killed Canadian History?* in the chapter on teaching national history? The rise of national museums in the memory-making and commemorative process is all but ignored. Film, television, and photographs also receive scant attention. And there is no attempt to engage with the recent rebranding of Canada by the former government of Stephen Harper.

Commemorating Canada is aimed at the undergraduate university student, but I suspect that all who are interested in Canadian history will benefit from this wide-reaching study. Morgan has started a conversation. I hope others will join in and think about the ways that Canada's history has been shaped and presented over time, about how the controversies of the past play out in the present, and about how we can continue to identify those who have been forgotten in the commemorative process.

Reviewed by Tim Cook, a member of the Order of Canada and the author of eight books, with a new one, *Vimy: Battle and Legend*, to be published in March 2017.

Canadian
MILITARY HISTORY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Voices of Canada's Second World War Generals and Those Who Knew Them
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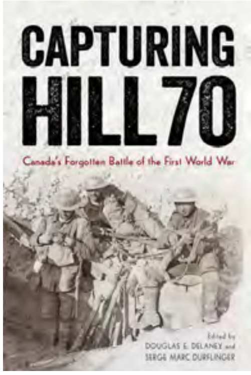
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Canada's Forgotten Battle of the First World War
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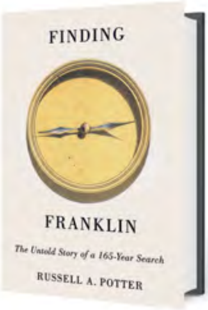
War at Sea: Canada and the Battle of the Atlantic
by Ken Smith
Nimbus Publishing, 200 pages, $17.95

In *War At Sea*, Ken Smith, a history writer from Bathurst, New Brunswick, and the author of previous books about Canada's East Coast, recounts the Royal Canadian Navy's role and expansion during the Battle of the Atlantic.

Before the Second World War, Canada largely depended on Great Britain's Royal Navy. Canada's own navy was ill-

Making History



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The Untold Story of a 165-Year Search

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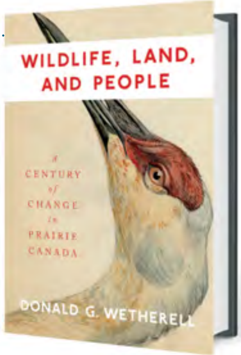

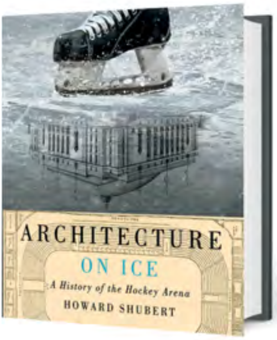

Architecture on Ice

A History of the Hockey Arena

HOWARD SHUBERT

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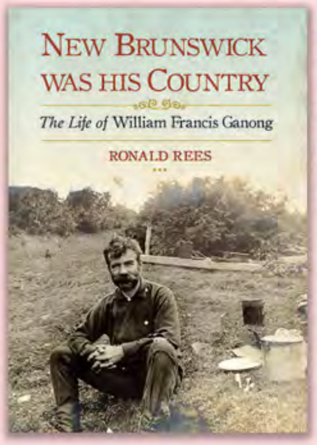

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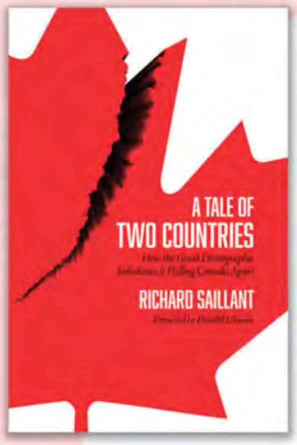

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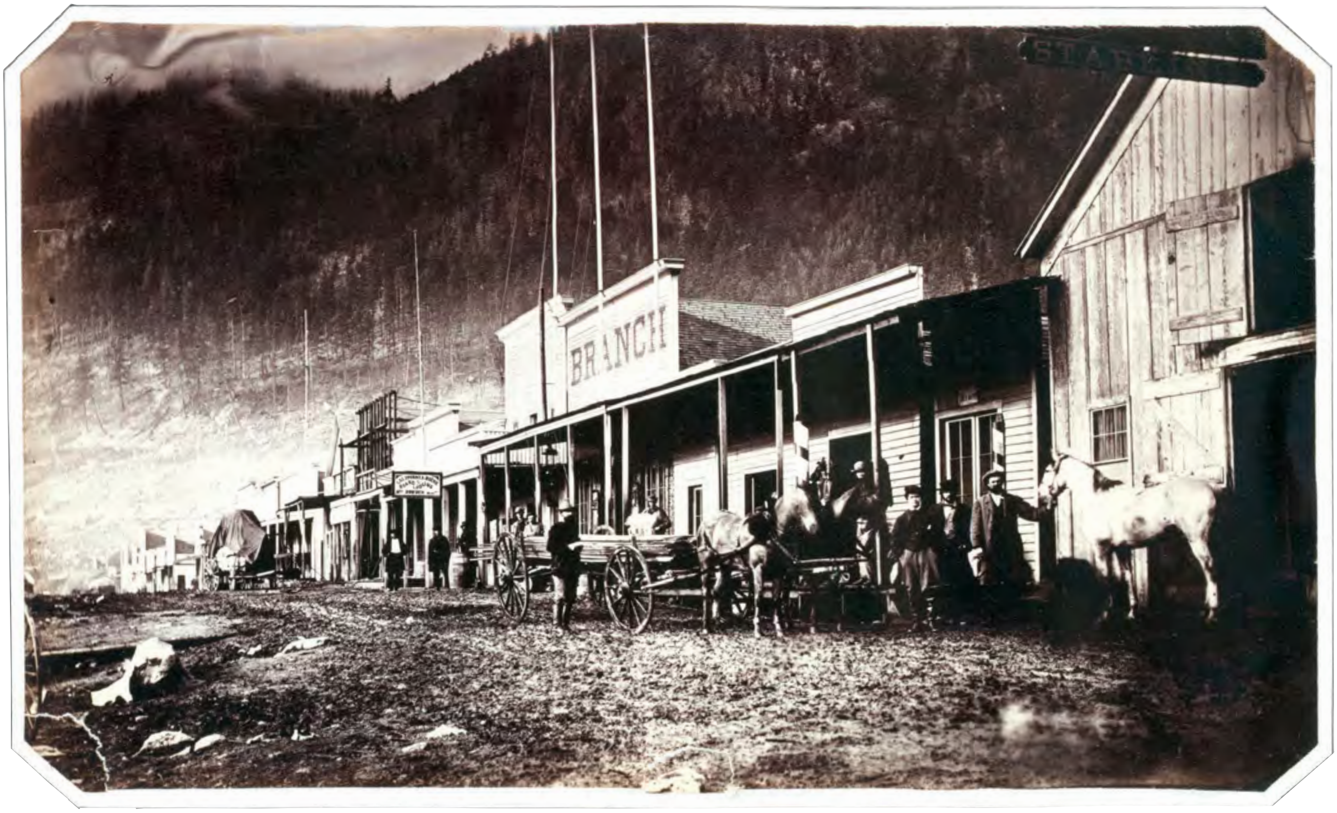


COLONIAL IMPRESSIONS This photograph of Front Street in Yale, British Columbia — at the head of the Fraser Canyon and the start of the Cariboo Wagon Road — is one of dozens of images that appear in *Carlo Gentile, Gold Rush Photographer, 1863–1866*, by Ronald A. Greene (Greene Frogge Press, 166 pages, $75). The book shows the stunning beauty of the B.C. wilderness, the efforts of newcomers to transform the landscape, and the peoples who lived there in the mid-nineteenth century. The covered wagon seen in the distance is believed to have served as Gentile's mobile darkroom.

COURTESY RONALD A. GREENE

equipped and had few of the combat ships that would be needed to escort convoys destined for Great Britain. However, following the outbreak of hostilities, Canada increased its fleet in order to protect the country's ports, naval facilities, and merchant ships.

Instead of relying on larger combat vessels such as destroyers, the navy favoured corvettes, which were smaller, faster, and well-suited for both combat and escort duties. Smith provides details about ships, their armaments, and technological developments such as radar.

For *War At Sea*, Smith made use of the Historica Memory Project, a website that features the personal accounts of veteran Canadian sailors. "I was knocked thirty feet and landed against a gun platform," one sailor said. "As I crawled toward the rail I kept yelling for my pal, Stoker Rod MacKenzie, of Sydney. MacKenzie had been torpedoed six times before."

Through these personal accounts, as well as an impressive selection of photographs, Smith provides a vivid account of Royal Canadian Navy ships and crews as they embarked on dangerous convoy missions and battled German U-boats.
— Daniel Bohemier

Separate Beds: A History of Indian Hospitals in Canada, 1920s–1980s

by Maureen K. Lux
University of Toronto Press,
285 pages, $32.95

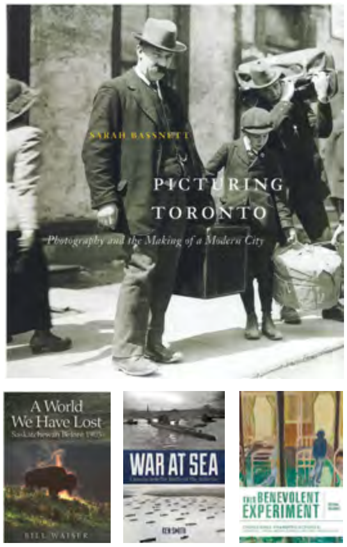
SEPARATE BEDS

Separate Beds is a wide-ranging study of Indian hospitals in Canada. The thoroughly researched book traces the history of hospital staffing and operations, the experiences of patients, the development of national policies regarding Aboriginal health care, and efforts by Aboriginal communities to resist oppression and discrimination.

Author Maureen K. Lux draws on traditional archival research, oral histories, and first-hand accounts. Her writing is complemented by striking photographs, including some by renowned portrait photographer Yousuf Karsh.

Lux, a teacher of Canadian and Aboriginal history at Brock University, takes an academic approach to Indian hospitals. She contextualizes her study within the Canadian government's colonization of Indigenous lands and resources, connecting the hospitals to broader assimilationist strategies and socio-economic disparities.

Her book recounts the birth of the Indian hospital system and its emergence as a formalized institution in the 1920s and 1930s, a time when discourses of scientific racism circulated hand in hand with a public fear of tuberculosis. Vulnerable Aboriginal populations, already at risk from a lack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of adequate resources, were presented as a threat to Canada's health and morality.

Lux calls the Indian hospital system a "high drama intended to demonstrate the gift of modern medicine [and] the arrival of a progressive and benevolent state." Compared to most Canadian health centres, Indian hospitals offered weaker services and operated with reduced funding. They focused on providing vaccines and quarantines, thereby allowing affluent non-Aboriginal communities to feel safe and separated. Some hospitals even allowed risky, experimental procedures to be performed on Aboriginal patients.

Despite their flaws, these institutions were welcomed by many Aboriginal communities, which regularly mixed their own traditional practices with Western medicine. Several fought in the 1960s to keep the hospitals, seeing health care as a treaty right.

Lux's detailed account will surely be of use to scholars of Aboriginal history and health care, as well as to people interested in the development of Indian hospitals in Canada. — *Joanne DeCosse*

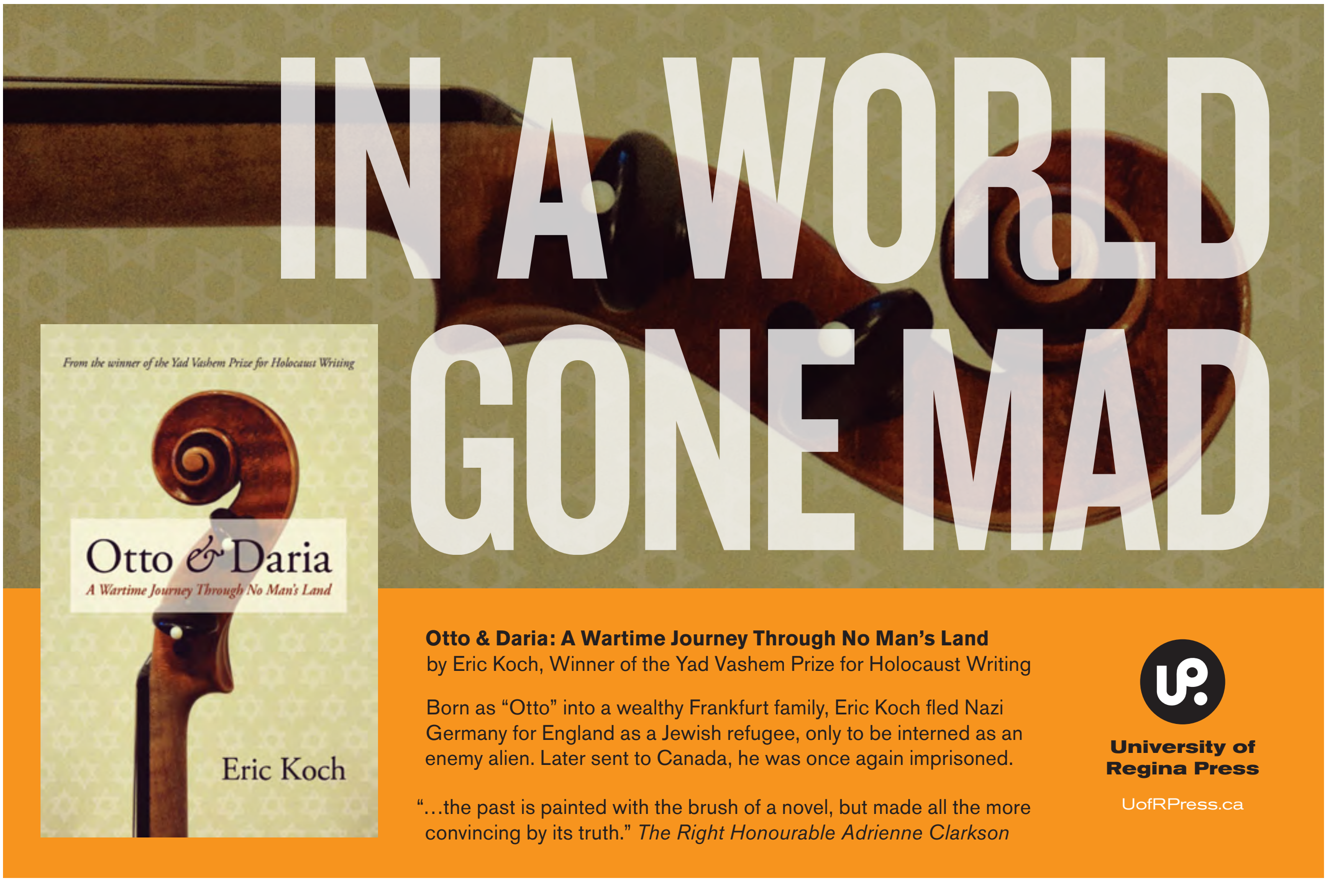
Inside Hamilton's Museums

by John Goddard
Dundurn Press,
208 pages, $19.99

INSIDE HAMILTON'S MUSEUMS
JOHN GODDARD

Most small museums have only a fraction of their collections on display at any time and often cannot share many of their stories. Former *Toronto Star* writer John Goddard has published a new book, *Inside Hamilton's Museums*, that seeks to expand and develop the wonderful stories housed at that city's institutions.

"After visiting a museum, I wanted something to take away, something to read," explains Goddard. "I wanted a way to digest the material afterward." His book is part guidebook and part history. The author walks through the museums and expands on the stories they share. Sadly, however, he left out some exceptional heritage sites, like the Canadian Warplane Heritage Museum and the HMCS *Haida*, because they "did not fit [his] heritage-house theme."


IN A WORLD GONE MAD
From the winner of the Yad Vashem Prize for Holocaust Writing
Otto & Daria
A Wartime Journey Through No Man's Land
Eric Koch
University of Regina Press

Otto & Daria: A Wartime Journey Through No Man's Land
by Eric Koch, Winner of the Yad Vashem Prize for Holocaust Writing

Born as "Otto" into a wealthy Frankfurt family, Eric Koch fled Nazi Germany for England as a Jewish refugee, only to be interned as an enemy alien. Later sent to Canada, he was once again imprisoned.

"…the past is painted with the brush of a novel, but made all the more convincing by its truth." *The Right Honourable Adrienne Clarkson*

University of Regina Press
UofRPress.ca

I had the chance to tour Hamilton's museums a few years ago, and I was as much enamoured with them as Goddard is. They represent an exceptionally well-maintained heritage collection that is staffed by warm, engaging, and extremely knowledgeable staff. The city has one of the best groups of local museums in Canada, and you should definitely make a point of visiting. If you want to learn more about them, Goddard's book has you covered. — *Joel Ralph*

Beyond Brutal Passions: Prostitution in Early Nineteenth-Century Montreal

by Mary Anne Poutanen
McGill-Queen's University Press,
427 pages, $34.95

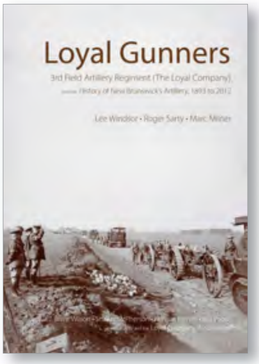
BEYOND BRUTAL PASSIONS
MARY ANNE POUTANEN

In *Beyond Brutal Passions*, historian Mary Anne Poutanen traces the largely ignored lives of women in the sex trade in nineteenth-century Montreal. As Poutanen illustrates, these women were much more than the sum of their work. They were daughters, mothers, sisters, wives, members of the community — women who displayed an uncommon courage in doing what it took to survive in a time when women's opportunities were, at best, limited.

From the 1830 street shooting at Madam Sarah Noxon's brothel — inspired by sex worker Rosalie Beaulieu's attempt to protect her client base — to the arrival of poor young Irish immigrants with few other options for earning a living in a strange land, Poutanen's story of the trade involves the lives of sex workers beyond their work.

Her study is about not only the workers but also the relationships between prostitutes, clients, and their communities. And it examines the perception of prostitutes as victims of "brutal passion," as reflected in the book's title.

Poutanen's careful attention to the dynamics of class, gender, and ethnicity is oriented towards a scholarly audience, but the subject matter is sure to appeal to many readers. — *Karine Duhamel*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3rd Field Artillery Regiment (The Loyal Company)
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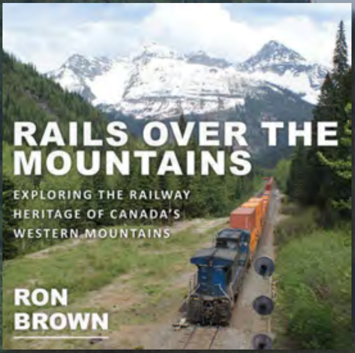
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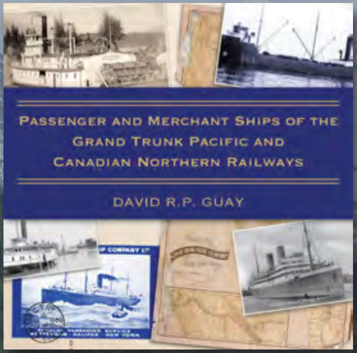

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From left: Aboriginal Arts & Stories winners Kecia Cook, Cyan-Raven Gielewska, Megan Benoit, and Joshua Whitehead.

ABORIGINAL ARTS & STORIES

Celebrating Canada's talented young Indigenous writers and artists.

Aboriginal Arts & Stories was born in 2005 out of the success of *Our Story: Aboriginal Voices on Canada's Past*, a book featuring nine short stories about a defining moment in Indigenous history, written by leading Indigenous authors from across Canada.

Since then, the program has become the largest and most recognizable creative writing competition in Canada for Indigenous youth. In 2010, Historica Canada expanded the program to include the visual arts.

Aboriginal Arts & Stories invites First Nations, Métis, and Inuit youth (ages 9–29) to interpret an aspect of their culture and heritage through literary and visual arts for a chance to earn prizes and national recognition. A jury of accomplished Indigenous authors, artists, and community leaders selects the winning submissions.

Since its inception, more than 3,100 emerging writers and artists from every province and territory have participated in the contest, which is organized by Historica Canada, an independent organization devoted to enhancing awareness of Canadian history and citizenship.

The goal of Aboriginal Arts & Stories is to encourage the next generation of great Indigenous authors and artists to share their voices and stories with the nation.

ALL PHOTOS COURTESY HISTORICA CANADA

Writing Winner (14–18)
Cyan-Raven Gielewska, age 14
Kitchener, Ontario
Métis

I Remember

Stage is black. A bell rings, and there is the sound of shifting desks and shuffling feet. A friendly teacher's voice speaks above the noise.

Mrs. Leroy: Everyone please remember to choose a presentation date!

Lights turn on. There are several desks in small groups. Natalie is quickly gathering her supplies and flute case, then tries to slip out of the classroom.

Mrs. Leroy: Natalie! Could I see you for a moment?

Natalie joins Mrs. Leroy at one of the desks.

Mrs. Leroy: You didn't hand in your research for your topic.

Natalie: I know! I'm sorry, but I just can't think of a topic.

Mrs. Leroy: You can choose anything in the history of knowledge. I wanted the class to have fun with this project.

Natalie: That's why it's so difficult. I can't find something that really ... strikes me. I've found a few that are good, but I don't want to just settle.

Mrs. Leroy: What about your music? (*Indicating Natalie's flute.*) I'm sure you could give us a very informative presentation.

Natalie: No one wants to listen to that! I need to find something that's cool.

Mrs. Leroy sighs.

Mrs. Leroy: Talk to people. There are amazing stories just waiting to be told. (*Mrs. Leroy looks at Natalie, who seems unconvinced.*) Natalie, please have a topic chosen as soon as possible. No later than Thursday.

Natalie: Yes, thank you, Mrs. Leroy.

Natalie exits. Lights turn off. Scene change. The desks are removed and lockers are put on the back of the stage. Lights turn back on. A boy and a girl are talking. They turn and wave when they see Natalie entering.

Rachael: Natalie! What took you so long?

Natalie: It was just about the assignment.

Jonathan: What about it?

Natalie: I can't think of a topic.

Jonathan: I thought you came up with a list? Wait, here. It's in my locker.

Jonathan opens his locker, and loose papers spill out.

Rachael: I thought you organized your locker, Jonathan!

Jonathan: I did, but it got messy again.

Rachael begins to stack the papers and picks up a booklet. It's crinkled and water has clearly been spilled onto it.

Rachael: Wasn't this due last week?

Jonathan shrugs. Natalie picks up a piece of sheet music in the same terrible condition.

Natalie: Jonathan! How could you treat music this terribly?

Another item catches Natalie's eye, and she picks up a book from the mess.

Natalie: What's this? Jonathan could I borrow this?

Jonathan: Sure. I don't even remember having it. It's probably safer with you.

Stage turns black. Scene change to Natalie's house. A table, multiple chairs, and a music stand are placed around the stage. The book is placed on one of the tables. Lights turn on. Natalie is centre stage playing her flute, looking off of her sheet music. Natalie's grandmother enters behind her and listens. There is a pause in her playing, and her grandmother speaks up.

Kanti: Your playing is beautiful.

Natalie: Grandmother Kanti!

Natalie runs to give her grandmother a hug.

Natalie: It was just some music I found in Jonathan's locker.

Kanti: It's been completely destroyed! How can Jonathan treat music that way?

Natalie: I know! That's what I said!

Kanti laughs.

Kanti: Jonathan almost reminds me of….

Grandmother Kanti trails off and seems to get lost in thought. Natalie is curious for a second but quickly recovers, as it is a regular occurrence.

Natalie: Grandmother! This book was also in the mess. Have you ever heard of the Thunderbirds? Or ... (*Squinting at the cover.*) Ma ... shusha ... megini ...?

Kanti: (*Amused.*) Yes, I have heard of Mishiginebig and the Thunderbirds.

Kanti takes the book and leafs through the pages.

Kanti: Yes, I remember….

Kanti looks up at Natalie's flute.

Kanti: May I try?

Natalie nods and hands Kanti the flute. Kanti closes her eyes and turns away from the stand, then plays a short melody using the C major harmonic key.

Natalie: That was (*Slight pause.*) haunting. I didn't know you could do that.

Kanti sits down and for the first time seems to open up.

Kanti: When I was young, everyone knew me as the music maker. There was nothing I loved more than creating a new story through my song, but then….

Stage turns black. When lights turn back on, a young Kanti, a boy, and a girl are playing together carefree, frozen. Lights turn off and then on again. The three children watch in fear as one of the parents pleads with government officials. Lights off then on again. Now the children are being forcefully taken from their parents. Lights turn off then on one final time, and Kanti and Natalie are sitting together again.

Kanti: (*Voice trembling.*) They took us …. (*Pause.*) Natalie, I'm going to help your mother.

Kanti quickly exits, leaving Natalie alone, thinking.

Stage becomes black. Scene change to school classroom. Natalie, Rachael, and Jonathan are working in a group together. Natalie is miming whispering about the book and its stories.

Rachael: (*Whispering.*) If you like this topic, you should do it for your assignment.

Natalie: Nobody's doing something like this, though. Also, who wants to listen to that?

Jonathan: (*Loudly.*) So? Sometimes you just gotta be a rebel!

Rachael: Jonathan!

Mrs. Leroy and multiple students look over.

Jonathan: Nobody's done something like this. That's what will get people talking. That's the point, right?

Rachael: That's actually really ....

Mrs. Leroy walks over.

Mrs. Leroy: Working hard? Hardly working? (*To Natalie.*) Have a topic?

Natalie: I ... I don't .... (*Looks at Jonathan and smiles.*) Actually, I think so.

Lights turn to black. Scene change to Natalie's house.

Natalie enters and quickly catches up to her grandmother.

Natalie: Please tell me more! I want to know.

Kanti: Natalie, there are things the world is better not knowing.

Natalie: No! Why should your story be hidden away? Why is your story not important?

Kanti pauses. She begins to have flashbacks again. Stage goes black. Scene change to residential school classroom — like the classroom, but desks are in rows instead of groups. Lights on. First snapshot shows two teachers shoving the three young children forward. Lights off, then on. The teachers are beating the boy, who has collapsed on the ground, while Kanti hides tears and the girl pulls her forward. Lights off then on. Kanti is crying over the two collapsed bodies of her friends while a teacher pulls her backwards.

Stage goes black.

This is an excerpt from I Remember. *To read the complete play, visit: www.our-story.ca*

Writing Winner (19-29)
Joshua Whitehead, age 26
Calgary, Alberta
Peguis First Nation

mihkokwaniy

my kokum has many names:
the indian woman
the whitehead lady
a saskatoon female
but my favourite is:
the beauty queen;

they never meant to call her beautiful
what they meant by beauty was:
cheapdirtybrownprostitutedrugaddictalcoholicfirewaterslut
when they write:
"an indian about 35 years old
naked from the waist down
died from asphyxiation
at the queen's hotel
effects of alcohol
&sedatives"
they don't mean beauty as in:
mino iskwēw
or: "pleasing the sense or mind aesthetically;
of a very high standard; excellent"
what they mean is
she is beautiful for a squaw in '62
she pleases the body
of white men who burn in the loins
for the teal-shade of a browning bruise;
when i type into google
"how to say beautiful in cree"
i get: shaoulle
& when i type that into google i get:
"brutal murder-sex assault case"
seeRE:rinelleharpercindygladuetinafontaine

that's my grandmother:

she is a mino iskwēw
the beauty queen
a woman with a name:
rose whitehead
&shediedbecauseofit

i read somewhere that saskatchewan
is an economic machine
for producing rape—
seed&honey
& in tisdale you can buy a mug that says:
the land of rape and honey
that's where my kokum is buried

& her grave is a modest little place
where rabbits visit & sometimes chew
where little dandelions bloom
grant wishes to the wind
to her children who are scattered
across the plains of kanata
looking for a quick fix
& for anger to heal
or at least amend
like it does for a judge
who gifts a man six years
for the death of three women;
i think of my nôhtâwiy
her son who lost his name to a polish man
& felt the sting of day schools
even if priests beat & made honey
with their fists smooshed
into the sweet rot of little brown boys
who liked hockey & lived in suburbs
with whites who made them wait
in the freezing cold
& broke their noses on the ice—
but you're still not ready to apologize
for that just ~~white~~ yet

my kokum has made many headlines:
"woman found strangled"
being the most consistent
a fifty word article that calls for sympathy
not for the "strangulation death
of the whitehead woman"
but for the man:
steven kozaruk of esterhazy
who "was suffering from the effects
of alcohol and sleeping pills"
even with a "seven-man jury"
& "thirteen witnesses," lives—
his whiteness is his weakness
(even if its biceps can crack a brown neck like a wishbone)
and that weakness is his innocence;
the life of my kokum is worth:
six years & fifty words;
all these things overlap
interweave, interlay, interplay, interact

penes
| inter | intra |
| probo | capio | vital
terra | corona | letum | nullius
tansimaslow

my kokum is famous
a real holly golightly
i bet she even eats
fried bologna sandwiches
at tiffanys
aint that right gran?

when i visit your grave
in saskatoon
i see the face of kozaruk
on the prairie scene
fatteninginsuburbia
& here you are
with a rag-tag little monument
made of sticks & leaves
stems from jackrabbits
that seem to visit often
a little blue ribbon
god knows from who

& a sad little brown boy
with a million questions like:
how are you doing?
do you hate klik too?
what would life have been like
if you had lived beyond thirtyfive?
would i be alive?
would the cancers in my dad
not have crept & lived
spelled doom on his skin?
would i be able to speak cree
without having to google translate
this for you?
would you make me cookies
& teach me how to sew back on the limbs
to my plush rabbit floppy ears?
would you call me “m’boy?”
& take me to sundances
powwows, bingo nights too?
would you make sure i feed the rez dogs
when they all come around?
would you make me a jingle dress
cause i want to be a pretty dancer like you—
would you teach me what it means to be two-spirit
tell me i can be a beautiful brown boy in love?
make me say niizh manitoag—feel the power on the tongue?
would you teach me to knead bannock
make life from lard—
a real ratio for reckoning?

hi kokum?
can i call you on the phone?
i promise not to call collect
i just want to hear your voice
tell you i learned what it means
to say i love you
& feel the whole of cree
coalescing in my breath:
kisâkihitin; my god, kisâkihitin

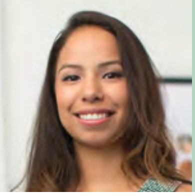
hey gran?
can i ask you something quick?
are you okay up there in godknowswhere?
do you see what we’ve all done?
my dad says these things all happen for a reason
that i wouldn’t be here if they didn’t
hey gran?
i’m sorry—
you know that right?
did you have to die for me to be alive?
heygranheygranheygranheygran

i’ll let you be
& stop being sick’ning
i bet you’re busy
cooking macaroniandtomatosoup
for twelve hundred missing & murdered women,
girls & two-spirit folk

it’s just, am i supposed to hate him, gran?
tell him that with one death
he ruined the lives of an entire family?
i want to tell him that the life of a person
is an archive of memory
& when you he strangled the life out of you
in a queens hotel shoddy little bed
the last gasping breath you exhaled
held in it little particles
fragments of time:
a bay leaf boiling in tomato sauce;
a flake of tuna that a
cat named randy
licked&licked&licked;
the soft cry of a baby boy
plummeting into day;
the smell of sweet grass smudging
monsters from our bedrooms;
tell him: when you kill a memory
you snuff out metaphor
turn off the light in a home;
you destroy a world where children
are nursing still&still;
—& aint that the hardest truth?

to be honest
i’m no aeneas
no marvellous country house poem
no faeryland, no golden world
no chimeric homeric epic
i’m just a little brown boy
queered by his colour
writing for a kokum he’s never met;
but i promise you:
these spaces can transform
an injun into a warrior
who can claw, scrape, fight
who can write on a piece of paper
sign a name instead of an ‘X’
that says, “this is my kokum
& her name is Rose Whitehead;
and she is beauty queen extraordinaire.”

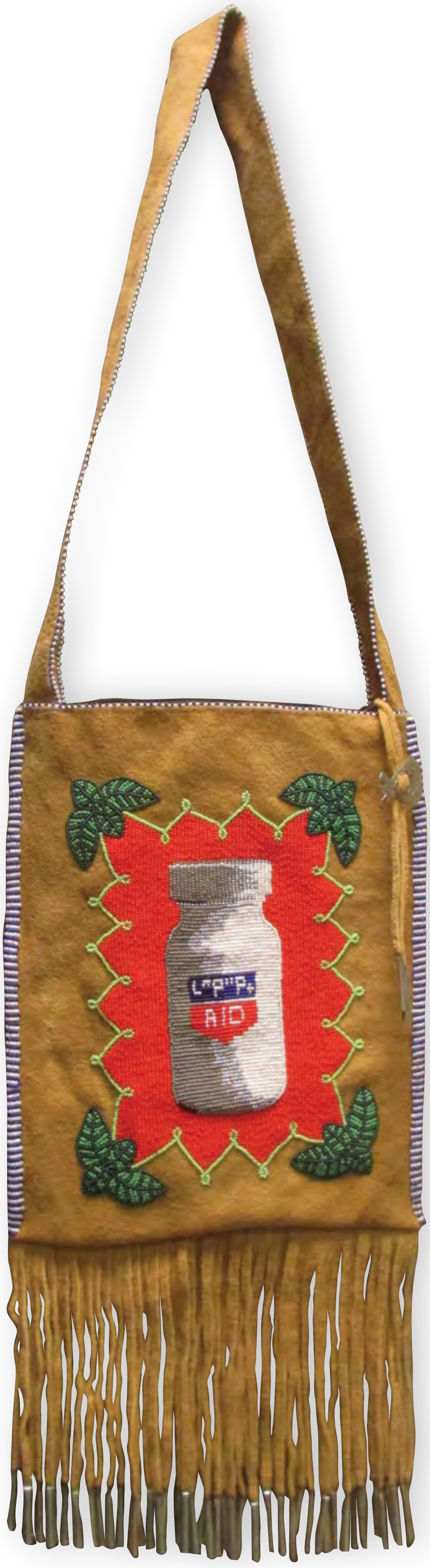
I dedicate this poem to all missing and murdered Indigenous women, girls, and two-spirit peoples; for their families, friends, loved ones, and kin. We are a collective trauma that demands to be examined, reconciled, resolved, and healed.
Today we survive; tomorrow we resist.



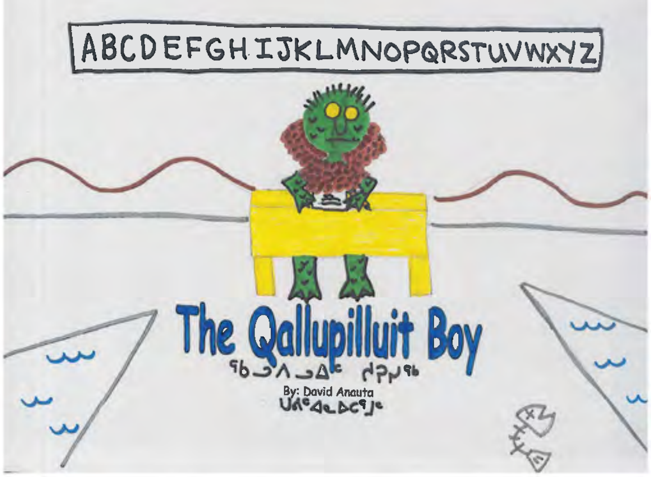
Art Winner (19–29)
Kecia Cook, age 23
Regina, Saskatchewan
Misipawistik Cree Nation

Maskihkiwiwat

"*Maskihkiwiwat* is the Cree term for 'medicine bag.' I created this bag to make a statement about modern medicines that are now used and that have replaced most traditional medicines," says Kecia Cook. "Addiction is an epidemic that is spreading across the nation in Canada. Today it is common to see many modern medicines and tools being used and abused. This medicine bag can be seen as a sign of life and hope or it can be a sign of pain and suffering. I carry sacred and natural medicine in this medicine bag to carry on the message of healing, traditional teachings, hope, and life for our future generations."



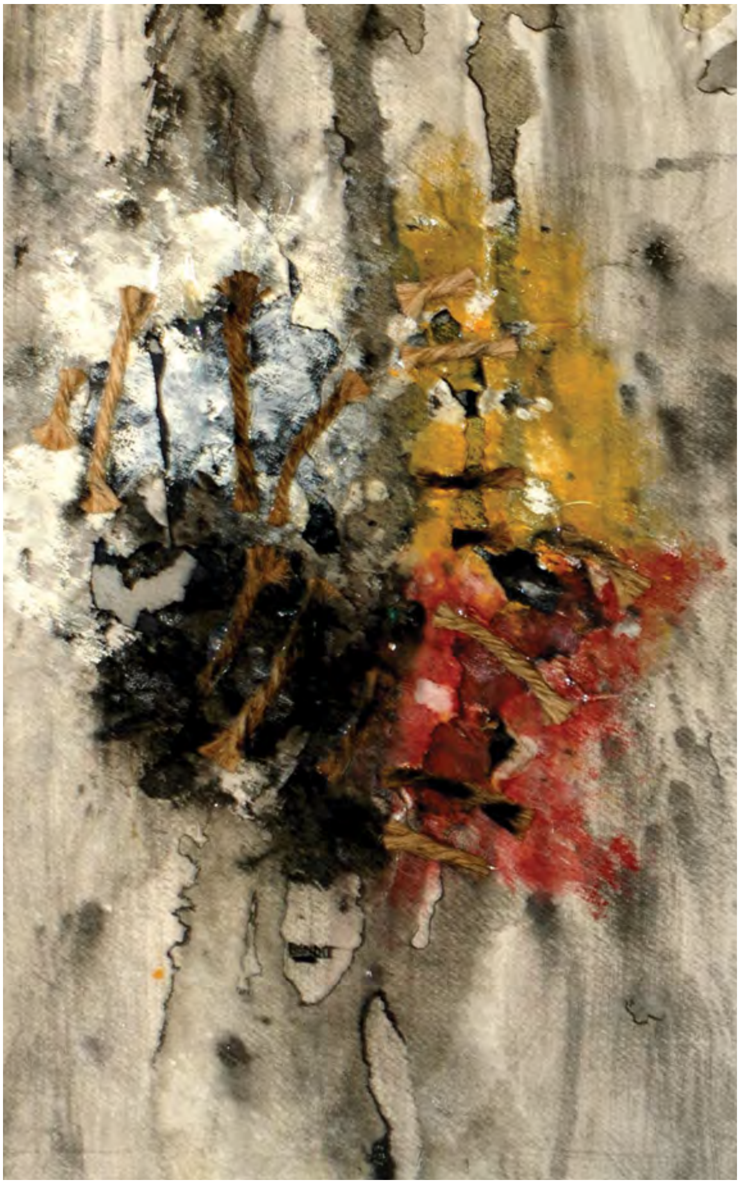
Enbridge Emerging Writer
David Anauta, age 9,
Akulivik, Quebec
Inuit



The Qallupilluit Boy

"Inuit people a long time ago made up the story of the Qallupilluit people," David Anauta says. "There are lots of stories about the Qallupilluit. They are my favourite stories, so I decided to write my own."

To read David's story, visit www.our-story.ca.



Art Winner (14–18)
Megan Benoit, age 17
Surrey, British Columbia
Métis/Cree

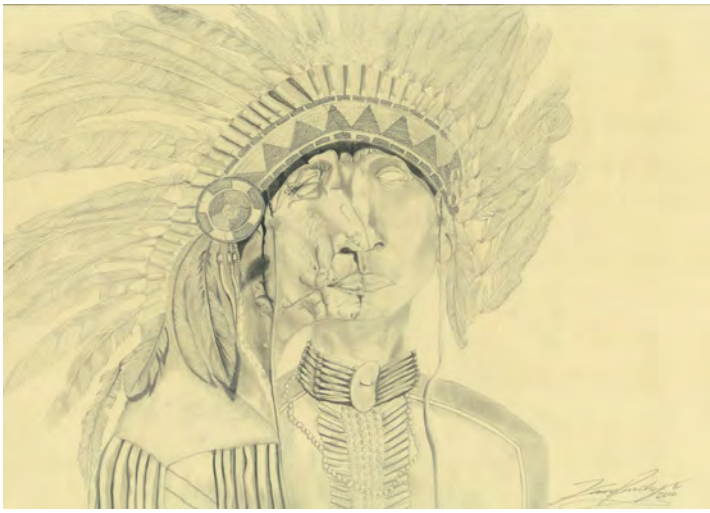
Medicinal Healing

Megan Elizabeth Benoit attends Lord Tweedsmuir Secondary School in Surrey, British Columbia. This piece of art, done with acrylic and ink on canvas, is an abstract interpretation of the medicine wheel: "While one cannot erase the turmoil and pain that the Aboriginal people have experienced — and still experience to this day — one can attempt to sew it back together through reconciliation," says Benoit. "The medicine wheel represents four main concepts: physicality, emotionalism, mentality, and spirituality. These core concepts have been tarnished, and they will never be the same as before. But one can hope that eventually it will heal, leaving only a scar, instead of the gaping gash left within the culture."

Enbridge Emerging Artist
Kane Pendry, age 13
Edmonton, Alberta
Métis Nation of Alberta

Wisdom in the Midst

"In this drawing, the meaning I portrayed is to be wise when young," says Kane Pendry. "Since knowledge is greatly valued in Native societies, I thought it would only be appropriate to create a portrait to represent this value."



CANADIAN CANOE MUSEUM

Paddling through history

Canoe museum in Peterborough, Ontario, is making waves. *by Habeeb Salloum*

"A MUSEUM FOR CANOES? How can there be a museum for canoes?" I thought to myself. Yet when I reflected on the question, the answer became obvious.

Before Europeans arrived on the North American continent, Indigenous peoples had a long history of employing canoes for transportation, communication, and trade over long distances. White explorers and traders carried on the tradition, using canoes to explore the lands of the Aboriginal peoples and claim it for the kings and queens of their European homelands.

The Canadian Canoe Museum in Peterborough, Ontario, reflects this history.

The largest museum of its kind in the world, it is, despite its name, international in scope and includes kayaks and other paddled watercraft.

The complete collection of about six hundred watercraft comes mostly from North America but also includes exhibits from South America and the Far East. About a hundred are on display at any one time.

The location in Peterborough makes perfect sense once you learn the museum's backstory. In the mid-nineteenth century, a large, vibrant canoe-building industry was established in the region. By 1893, the Peterborough Canoe Company was established, and by 1930 a quarter of all employees in the Canadian boat-building industry worked in the Peterborough area.

Entering the museum, we were greeted by incredibly friendly staff members, all well-versed in the history of canoes. Many of them are volunteers. One of these volunteers, George McKeiver, was assigned to take us through the museum.

We soon discovered that the staff had made a wise choice. McKeiver was like a history book as he unfolded the story of the canoe. Taking us from birchbark canoes to cedarwood dugouts, he revealed their extraordinary history and how they reached the museum.

It is due to Kirk Wipper that the museum now stands. Wipper, who grew up in northern Manitoba in the 1920s and '30s, was a pioneer in the development of outdoor education in Canada.

Far left: Families take part in the Canadian Canoe Museum's voyageur canoe tour at the Trent-Severn Waterway in Peterborough, Ontario.

Above: Museum workshop participants restore a traditional canoe.

Right: The museum's voyageur canoe tour at the lift lock in Peterborough.

Left: Children try on voyageur clothing at the canoe museum.

Concerned that young city dwellers were not given opportunities to enjoy the natural world, he opened a camp near Algonquin Park north of Toronto in 1957. Canoe trips were part of the program.

At around the same time, Wipper received the gift of a rare basswood dugout canoe. This 1890-built canoe was the beginning of his extraordinary collection and eventually became the centerpiece of the museum when it opened in 1997.

Since then, the museum has been refining and enlarging its collection so that today a new location and museum is planned for the future.

McKeiver took us on a detailed historical canoe journey from Eastern Canada to the West Coast and to the Arctic.

As we explored the museum, he showed us a variety of watercraft — from the skin-on-frame kayaks of the Inuit of Baffin Island, to the bark canoes of the extinct Beothuk of Newfoundland, and westward to the large ocean-going dugouts of the peoples of the Pacific Northwest, and then northward to the wood-and-canvas watercraft used by Aboriginals and European settlers of the Mackenzie River Delta.

McKeiver dramatically told about each boat's history and use. He knew the watercraft so well that it was as if they were his own children.

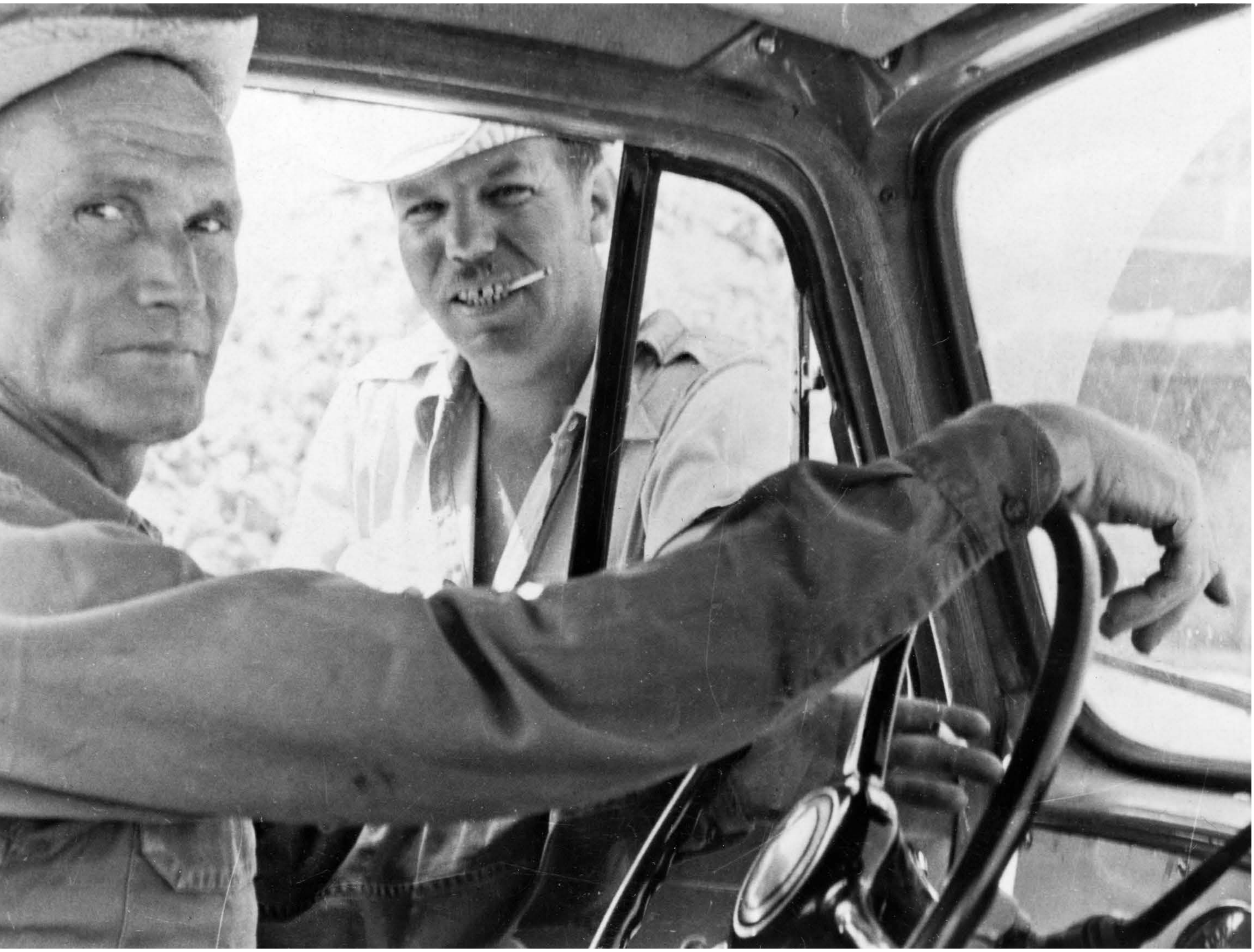
He was so passionate in his storytelling that he even brought to tears one of the members of our group, when he spoke about the extinction of the Beothuk peoples of Newfoundland and Labrador.

The museum, a not-for-profit organization, is a people-friendly and family oriented place that offers a unique look at Canadian history through the canoe.

It is a must for history buffs and canoe enthusiasts, featuring hands-on galleries, model canoe building, and a puppet theatre for children.

All depict the art, culture, heritage, and spirit of paddled watercraft and show how they have defined the Canadian nation.

Habeeb Salloum is a freelance writer specializing in travel and Arab cuisine. He lives in Toronto.



Pipeline buddies

During 1957 and 1958, my father, Bill Leenhouts, worked for a Texas company that specialized in building river crossings for the TransCanada natural gas pipeline. At that time it was the longest in the world.

In 1957, he worked on the Île aux Tourtes crossing to the Île de Montréal under the Ottawa River. It involved long days, seven days a week, but the pay was good, and it was close to our home on Île Perrot, Quebec.

Crossing a river required special preparations of the pipe, including covering it with tar and then wrapping it with brown paper. A cone was placed in the end of the pipe, which was then pushed into the riverbed to reach the other side.

In 1958, my dad was one of the few Canadians employed on the Missinaibi River crossing at Mattice in northern Ontario, primarily to clear brush in the wilderness. Most of the workers were Texans, such as the welder's assistant and bulldozer driver in this photo taken by my father. He worked with the two men, but their names are not known.

It was quite an adventure for my father — living out of the back of an International pickup in a homemade portable shack. My mother, two brothers, and I joined my father by train and spent an interesting summer getting to know the predominantly French people and significant Aboriginal population of the town.

Submitted by Chris Leenhouts of Quebec City.

Do you have a photograph that captures a moment, important or ordinary, in Canada's history? If so, have it copied (please don't send priceless originals) and mail it to Album, c/o Canada's History, Bryce Hall, Main Floor, 515 Portage Avenue, Winnipeg, MB R3B 2E9. Or email your photo to album@CanadasHistory.ca. Please provide a brief description of the photo, including its date and location. If possible, identify people in the photograph and provide further information about the event or situation illustrated. Photos may be cropped or adjusted as necessary for presentation in the magazine. To have your posted submission returned, please include a stamped, self-addressed envelope.

OUR PAST SHAPES OUR FUTURE
NOTRE PASSÉ TRANSFORME NOTRE FUTUR

CANADA'S HISTORY SOCIETY

The importance of understanding ourselves by examining our history has been an anchoring belief of Canada's History Society. Established in 1994 through the generous support of the Hudson's Bay Company History Foundation, we bring relevance and awareness to our nation's diverse past, illuminating the people, places, and events that unite us as Canadians.

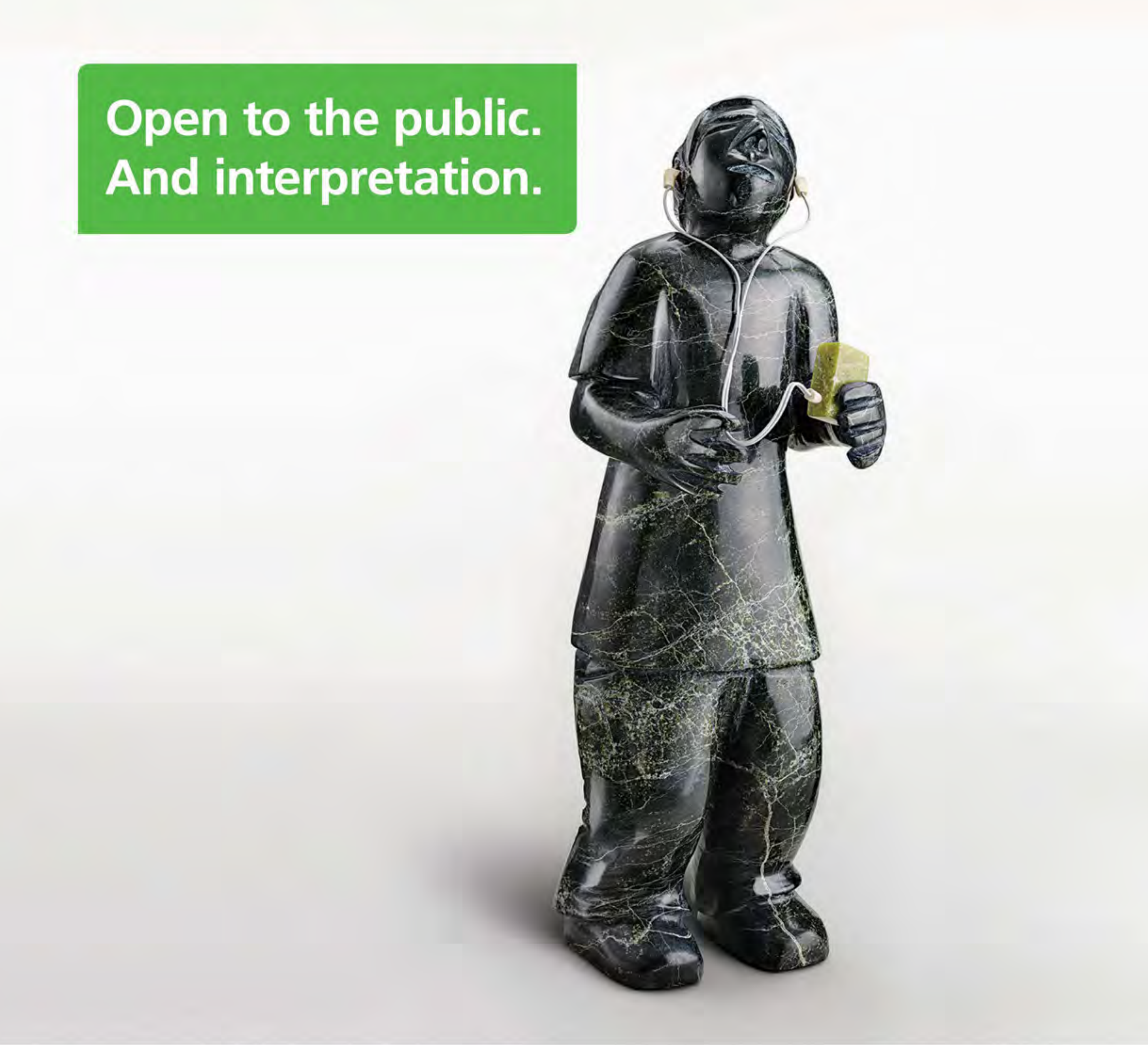
The society's work includes: *Canada's History* magazine, *Kayak: Canada's History Magazine for Kids*, CanadasHistory.ca, and the Governor General's History Awards.

SOCIÉTÉ HISTOIRE CANADA

L'importance de comprendre notre propre identité par le truchement de l'histoire est au cœur de la philosophie de la Société Histoire Canada. Le travail de la Société, fondée en 1994 grâce au généreux soutien de la Fondation d'histoire de la Compagnie de la baie d'Hudson, consiste à faire connaître le passé diversifié de notre pays et à l'ancrer dans le contexte actuel, mais également à mettre en valeur les gens, les lieux et les événements qui nous unissent en tant que Canadiens.

La Société offre notamment aux Canadiens le magazine *Histoire Canada*,
le magazine *Kayak, Navigue dans l'histoire du Canada*,
le site HistoireCanada.ca et les Prix d'histoire du Gouverneur général.

HBC Corporate Collection. Used with permission. *Chief Trader Archibald McDonald Descending the Fraser, 1828* by Adam Sherriff Scott, ca. 1942.


Open to the public.
And interpretation.
Pitseolak Qimirpik, Cape Dorset Artist

See Inuit Art in a whole new light.

With a mix of both traditional and contemporary works, the TD Gallery of Inuit Art is a fascinating look at life in the Canadian Arctic and the people who call it home – a collection so indigenous, it at once honours the country's past and informs its future. Perhaps the only thing more Canadian is the fact that it's open to all, free of charge, seven days a week.

Visit the gallery at **79 Wellington St. West** in Toronto.

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